Barcode : 99999990272281
Title - the indus people speak -(1955)
Author - swami sankarananda
Language - english
Pages - 123
Publication Year - 1955
Barcode EAN.UCC-13



THE INDUS PEOPLE SPEAK

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First published April, 1955.

To be had of :

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88, Vivekananda Road,
Calcutta-6.

Luzac & Co.
46, Great Russel Street,
W. C. London.

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Published by Nilmoni Maharaj, 88, Vivekananda Road, Calcutta 6 and Printed by Nemai Charan Ghose, Diamond Printing House, 79/A, Durga Charan Mitra Street, Calcutta 6.

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PREFACE

The present booklet is a sequal to author's "Rigvedic Culture of the Pre-historic Indus" vol. II. In fact new avenues have been opened up in Indological studies after the author came across the Tantrik Abhidhanas and tried successfully in applying the knowledge gained therefrom in deciphering the hitherto unintelligible script of the Indus valley. By that method it has been possible to read a large number of names from the seals as well as three full sentences from one of them, the legends of which are the main theme of the present booklet. These readings show that the Mohen-jo-Daro people spoke in a language akin to the later Prakritas and Apabhramsas with an archaic touch.

This, together with a revaluation of the archaeological remains found from the Indus valley and a re-scrutiny of the Vedas themselves have led the author to reach the following conclusions ;

1. The archaeological finds from the Indus valley cities of the Bronze-age reveal that the people spoke an Indo-Aryan dialect and a section of the people performed sacrificial rites (Yajnas).

This finding negatives the theory of an Aryan immigration to India by Fifteen hundred B. C.

2. With the above facts in view, it becomes clear that the so called enemies of the Vedic people cannot always be sought for within India proper. Hence ;

i. The anecdote of Divodasa's war with the dynasty of Sambara and the capture of their ninety-nine cities can be interpreted as having referred to the defeat of the dynasty of Hamurabi by the Indo-Aryan people Kassites, who reigned in Babylon for five hundred years after the fall of the Hamurabi dynasty. Sambara may easily be identified with Hamurabi from linguistic point of view. So, the Kassites must be the descendants of Divodasa. (Rv. 2. 14. 6.)

ii. Conquest of the Barasikas by Indra is nothing

but his conquest of Parasikas, the dwellers of Persia. (Rv. 6. 27. 6.)

iii. The conquest of Dasyus (Rv. 2. 12. 10.) Dasas (Rv. 2. 12. 4.) are actually the conquest of Dahyus and Dahes, the ancient Persians.

iv. The conquest of 'Anasas' does not mean the conquest of some Indian aboriginals, none of whom can be branded noseless. These noseless people, the 'Anasas' must therefore, be some Mongolian tribes with low nose ridge. (Rv. 5. 29. 10.)

v. The countries named 'Bailastha' and "Mahabailastha" of which Indra was the king, may be identified with Palastine and the greater Palastine. It indicates that the kingdom of Indra spread upto Eastern Mediterranean. (Rv. 5. 29. 10.)

The above observations point out clearly that Indra and other heroes of India led victorious armies and were the masters of the entire western Asia as well as a great part of the Tibeto-Chinese kingdoms. The existence of several kingdoms of the Indo-European people (cf. Kassites, Mittanians, Hittite etc.) may be interpreted as the survival of independent Indo-Aryan principalities after the dismemberment of the Empire of Indra.

Thus the Vedic references interpreted from the standpoint of the Indus finds and the decipherment of the legends demand a complete reorientation of the existing theory about the origin and migration of the Aryan speaking Races. I do not think that the Asiatic Aryan box of Prof. Maxmuellar, bounded on the North by Siberia, on the West by Europe and Asia Minor, on the South by Arabia and on the East by India and China, can be maintained any longer.

Instead of a mother language, that grew in that box and spread thence to all over Europe and India, we have been able to discover,

i. The grand-mother language in which the forefathers of the Chinese, Hindus, Egyptians and Libyans,

Jews and Arabs, Phoenicians, Greeks and Latins spoke. The similarities between the Sanskritic and the European languages is due to this mother. In the present book I have illustrated words of this mother language common to Sanskrit and Egyptian and Sanskrit and Chinese languages.

ii. Sanskrit was created as a special language by the Indian Devas, the priests, by the additions of Vibhaktis and Pratyayas to the monosyllabic words of this ancient language.

But there was always a tendency among the words to regain their former simple form. The bondage is not liked by any one, whether he is a man or it is a language. Being spoken by man the language inherits some of the human qualities also. The bondage of dress and ornaments may be good for a little while but not for always. A man wants to revert to his ancient nudity whenever a chance occurs. Similar is the case with the language. The strict rules made by the priestly class to create sanskrit or the chaste language is abhorred by the grand mother, who is in the bondage of vibhaktis and Pratyayas. She tries hard to regain her former form, she cannot go so far but remains mid-way between her early and the chaste forms (Sanskrit). This state of the language is,

iii. Prakrita or Apabhramsa. It is composed of "the words of the mother language" with altered and unaltered words of Sanskrit. These Prakritas then become the popular chaste languages.

The European languages are of this Prakrita and Apabharamasa type. It was carried to Europe probably by the Indian Kshatriyas, known in the Euphrates valley as Khatti or Hittite. The existing popular dialects of Europe were transformed to chaste languages by the impact of this Indian Prakrita.

In this connection I have also analysed all the scripts of the old Hemisphere and brought all of them under two main groups, viz.

THE INDUS PEOPLE SPEAK

I

In our discussion in the Rigvedic culture of the Pre-historic Indus Vol. I & II we have proved the presence of the Indo-Aryans in the Indus valley culture of the Bronze age. The language, therefore, in which the people spoke cannot but be Indo-Aryan.

The engraved seals of Mohenjo-Daro and Harappa, though very small, gave out the names of the Aryan tribes like, Jama, Panaya, Katha, Pakta etc. So, though little light is thrown on the question of the language, the presence of the Aryan speaking people is vouchsafed.

But, very recently I have been able to trace and decipher three sentences from amulet seals of the Indus valley. The sentences are complete and show that they belong to the same group of languages to which the Prakrita of the Mediaval India belonged.

Before I enter into the details of the decipher ment of the sentences, it will be better if I give a brief account of the system, which has been much improved upon after the publication of the results of the early research.

II

The System of Decipherment

The system of decipherment has been based on a few small Tantrik dictionaries. The modern Tantriks use them in the decipherment of the Tantrik hieroglyphs.

The Literature

The literature, which the Tantriks use in the decipherment of their codes, is a group of small lexicons, most of which are incorporated as parts of different Tantras. This literature like the main group of Tantrik works, were kept secret for a very long time. By the later part of the Nineteenth Century, when the Tantrik texts were published, these dictionaries also saw the light of the day. The most extensive work in this field was done by the Agamanusandhana Samity of Calcuttta. They published the largest collection of Tantrik lexicons under the editorship of Sir John Woodroffe. Besides these, there are only some three or four such dictionaries which have been published by individual efforts from different parts of the country.

(A). Works published in the compilation "Tantrabhidhana", edited by Sir John Woodroffe and published by Agamanusandhana Samiti, Calcutta and the Luzac and Co, London.

1. MANTRABHIDHANA—It is expounded by Bhairava. It is eompleted in 35 stanzas and covers pages 1-4. It deals with fifty letters from "A to Ksha". It also incorporated some Tantrik compound Bijas like, "Krom, Svaha, "Tha—Tha", Phat, Hum,

Huum, Strim, Aim, Am, Hrim Shrim, Klim, Glaum, Shraum, Kshraum, Haum, Gang, i, ri, rii, li, lii".

2. PRAKARANTARA MANTRABHIDHANA—It is another type of Mantrabhidhana. It is the second book of the compilation. It is complete in 172 stanzas and covers pages 5-22. It is by far the largest dictionary of its type.

3. EKAKSHARA KOSHA—Compiled by Purushottama Deva, the father of Halayudha, the author of Purana Sarvasva. (Oxford Catalague of manuscripts P. 84). It is by far the most known of all the lexicons of this type and has been published by many besides Sir John Woodroffe. It is complete in 38 stanzas and covers pages 23-26.

4. MATRIKA NIGHANTU—It was compiled by Mahidasa the disciple of Bharati (Tirtha ?) by consulting a number of similar works. It is complete in 59 stanzas of which fifty stanzas have been devoted to the fifty letters. The Nine remaining stanzas have been devoted to fifty letters according to the Kadi system of Tantra. It covers pages 35-40.

5. PRAKARANTARA MATRIKA NIGHANTU—It was compiled by the great Madhvacharya, the exponent of the dualist school of the Vedanta Philosophy. It is completed in fifty two stanzas and covers pages 41-45.

6. PRAKARANTARA MATRIKA NIGHANTU—It is a dialogue between Bhairaba and Bhairabi. It is complete in fifty nine stanzas, and covers pages 46-52.

7. PRAKARANTARA VARNA NIGHANTU.—It is incorporated in the Tantrik work Rudra Jamala. It also includes the lexicon according to the Kadi school. It covers pages 53-60 and is complete in 61 stanzas.

pl. 1) : Tritiya lochanashca (fig. 12. pl. 1) eva carmamundadhara tatha. I. (fig. 13. pl. 1)

This verse says, that 'Cha' is to be written by the pictures of a tortoise, left knee, two eyed, one stroke, third eye, and a man with a shield in one and a human head in the other. It is obvious that these signs will represent the sound 'cha' wherever they will be found. From this we come to another conclusion that the Tantrik system of hieroglyphs was full of homophonous signs just as the Egyptian and the Chinese hieroglyphs were.

In the Tantrik literatures we do not come across the picture 'hieroglyphs' as we find in the Egyptian or Chinese inscriptions, but we find the names of them. Instead of writing the code names of the deities in hieroglyphs, they, the Tantriks have mentioned the names of the pictures. Consequently, when an occasion of writing those names arises, as in the case of laying the names in amulets, or on plates during worship, the hieroglyphs named in the Tantrik literature assume forms.

For instance, the code of the goddess Lakshmi is found to be recorded in the Tantras in the following verse, "Vakam vahni samstham trimurtya prajushtham shashankena yuktam" (II) Literally this verse means, 'The crane is on the fire with three men and the crescent' But this does not give out the Bija or code of the goddess Lakshmi

A scrutiny shows that there are mentioned names of four objects, viz, a crane, fire, three men and the crescent. So, when these four objects are written or drawn in pictures on something we shall have a pictorial form of the name of the goddess Lakshmi. But, not knowing the values of the signs, the name,

as it appears in the pictorial writing will remain unknown. But by the application of the Tantrabhidhanas as keys, we get the following legend incorporated by the four pictograms ;

vakam—a crane	Sha (fig. 1. pl. 1)
vahni, fire	Ra (fig. 2. pl. 1)
trimurti, three men	I (fig. 3. pl. 1)
shashanka, the crescent	Ma (fig. 4 pl. 1)

The resultant legend is 'Shrim', the code of Lakshmi. These dictionaries, which are being used by the Tantriks in the decipherment of the sacred hieroglyphs, are used by me to decipher the secular hieroglyphs not only of India but also of Egypt and China.

So, though we could not find any bi-lingual inscription in the Indus Valley by which the inscriptions on the Indus seals may be read, the presence of the above illustrated dictionaries have more than compensated the want. Because, here we find the exact sound value of a sign correctly recorded and the pictograms may get the exact sound it represented instead of an approximate sound, as it happens to take place when the inscriptions are written in scripts different from one another in two different languages.

Below is illustrated some of the Tantrik names with their probable pictures bearing sound values.

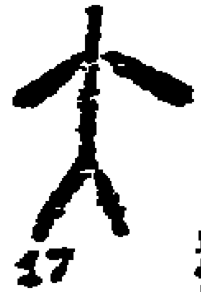
Fig. 1.

1.	Vaka, crane	sha.
2.	vahni, fire	ra, i, ka, kha, e, ccha, tha.
3.	trimurti, three men	i, kling.
4.	shashanka, the crescent	ma, tha, pha, a.
5.	nara, man	ga, da, dha, na.
6.	grahapati, a big jar	ma.
7.	surya, the sun	na, ma, ra, sha.
8.	kurma, tortoise	ca, pha.
9.	Vamajangha, left knee	cha, dha.
10.	dvinetri, two eyed	cha, na.
11.	Ekarupa, one	cha.
12.	Tritiya Lochana, third eye	cha.
13.	carma-mundadhara, a man with a shield and a human head	cha.
14.	girisha, a hill	e, ga, sa, ha.
15.	do	ibid

Fig. 2.



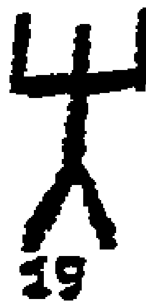
16. carana, foot — la.



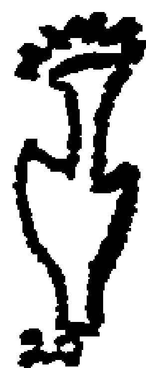
17. parthiva, a king — ka, ta.



18. trirekha, three strokes — na, da.



19. urdhahasta, a man with upraised hands — e.



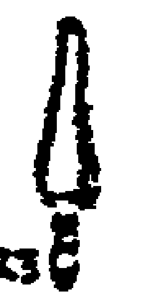
20. grahesha, a big jar — au.



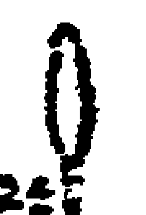
21. vriksha, a tree — i.



22. ibid — ka.



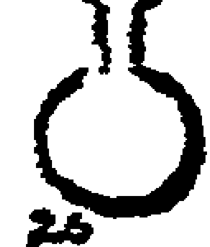
23. ibid — ng, na.



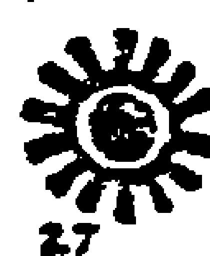
24. ibid — i.



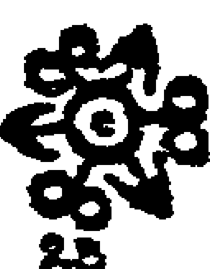
25. vahu, arm — da, sha.



26. kumbha, a jar — li, pa, ba.



27. pralayagni, the dead fire, setting sun — pha, na.



28. shanmukha, sixfaced — u.

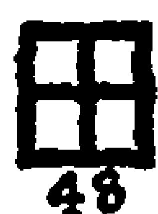
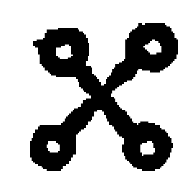
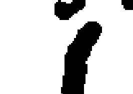
29. pancha-shirshaka, five peaked — ra.

kukkura — u

Fig. 3.

30.	vrisha, bull	u, sha, sha.
31.	vrishchika, scorpion	cha, chhah.
32.	nadi, river	na.
33.	sara, tank	ba, bang.
34.	meru, central hill	la, sha, ksha.
35.	mina, fish	pa, dha, ya.
36.	minapuchha, fish tail	pa, dha, ya.
37.	shakha, branch	ja.
38.	ankura, seedling	i, i.
39.	meru, central hill	la, sha, ksha.
40.	garudadhvaja, bird standard	a, u, 'klim'.
41.	meru giri, sumeru	la.
42.	vritta, circle	tha.
43.	suryamandala, solar orb	li.
44.	hasti, elephant	a, kram, pram, sha.
45.	khadgi, rhinoceros	gha, la, va.
46.	chandrapida, seat of moon	e, ga, sa, ha.
47.	puccha, tail	ta.

Fig. 4.

 48.	bhumi, land	ba.
 49.	ekamatra, one stroke	ccha.
 50.	ketu, flag	la.
 51.	catustara, four stars	i.
 52.	vrishchika	cha, cchah.
 53.	girinayaka, great hill	na.
 54.	nandi, nandipada	na.
 55.	ekamatra, one stroke	ccha.
 56.	trirekha, three strokes	na, da.
 57.	eka, one	ja.
 58.	chandra, moon	i, om ang, tha, ma, la, sa.
 59.	dipika, faggots	u.
 60.	dvirekha, two strokes	ka.
 61.	kapali, jar	ka.
 62.	vesha, house	ka.
 63.	Jabi, a running person	ja.
64.	mata, mother	ri, li, ga, ccha, ba, ma, ya, ra.

In the above representations I have taken some of the pictograms from the sign-list of the Indus seals (5, 6, 14, 17, 18, 19, 48, 53) and some from the punchmarked coins (3, 4, 7, 27-46, 48, 51) as well as from the Vaisali seals (20, 21, 22, 23, 24, 25, 26, 48-61). The rest are concretised Tantrik names.

The pictures of objects supplied with sound values, will show, how a group of the Indian savants have kept living the otherwise doomed ancient Indian system of writing in pictograms.

The values appended to each sign is correct, provided, the recognition of the signs be correct. With this proviso, I herewith present the ancient system of Indian pictographic characters, which were used exclusively for their phonetic values.

It is needless to mention that, in the above sign list we are able to give concrete forms to the Tantrik traditions of picture writing, The Tantrik texts undoubtedly have been concretised.

III

Egyptian words in Tantrik literature

Inspite of the use of the literature in the bringing out of the sound values of pictograms the scholars in general are sceptic about the usefulness of the literature due to its apparently late origin.

This objection can only be refuted, by corroboration of the literature by ancient scripts. Then, when the literature is proved contemporary to some ancient system of script, say, Egyptian hieroglyphs,

then only the early origin of the dictionaries can be established.

There are objections to this procedure also. Because, the scholars opine, that the language of the Egyptians being of quite a different type, the attempt of corroborating the Tantrik system of script by the hieroglyphs is out of question.

But, contrary to their views I have detected a very close relation between the Indian and the Egyptian languages. For instance, I have been able to discover no less than six hundred Sanskrit verbal roots in the Coptic, (III) the last phase of the language of the ancient Egyptians, written in Greek characters. Moreover, the language incorporated in the hieroglyphic papyrii also can be traced to India, which was probably its original home. Below some of the Coptic and Egyptian words are illustrated.

Coptic words		Indian parallels
bwbw	to shine, glitter	bha, to give light, cf, "babhau".
bwk, bok	to go	bokh, to move, to go.
tum	to shut	stambha, to shut, to stop.
kwnc	to pierce, to slay	khunc, to kill.
kwt	to build	ghat, to build.
kwp̆	to hide	gup, to hide.
loofe	extinct, decay	lup, to make extinct.
lwwc, loc	be bruised, crushed	lush, to kill, luncha, to bruise.
Lwki	to lie hid	luk, to hid.
mio	to hale	maya, to be healthy.
mwr	to bind	mur, to encircle.
pors	to stretch	pras, to stretch.

words and the roots are so marked, that there is hardly any need of explanation. Besides, the above Indian words in the Coptie language there are some Buddhist words also. The existence of these words corroborates the anecdote of the Asoka's inscriptions that he sent missionaries to Egypt. The words as we find were used by the Christian monks in the same meanings as the Buddhist monks did. For instance,

Mokle—girdle of monk.	mekhala—girdle worn by monks.
Thoraki—dress of a monk	therochi—dress of a Buddhist monk.

These words have found their way with the monastic customs of the Buddhism, which made a long history in Egypt before the Christianity made its appearance there.

The Coptic is the last phase of the Egyptian language and there is every scope of the Indian words being carried there by the Indian traders of later ages. So, illustrations from the earlier language of Egypt written in hieroglyphic script will be of more value.

Egyptian words		Indian parallels
serau	sparrow	Chadui, sparrow.
xer	to fall down	kshar, to fall.
Ausur	Osiris (the solar deity)	Asura, the sun.
Maat	a goddess	mata, a goddess, mother.
seher	a jackal god	siar, sial—jackal (coloq).
i	to go	i, to go.
kawt	cow	gau, cow.

hetem	to destroy	hatam, destroyed.
het	white	shvet, white.
paut	cake	pitha (pistak) cake (coloq).
uat	road	vata (patha) road.
per-xeru	sepalchral meal	par-charu-the rice cooked for the departed.
Amsu	a god	Amsu, the sun.
uaa	boat	vaha, boat.
neter	axe ? probably a flag	netra, a flag.
saa	a hundred	sha (shatam) hundred (coloq).
ses	to follow after	shesh, the last.
uasam	refined copper(V)	bi-ayasam, bronze.
an	to bring	an, to bring (colq)
men	to abide	mana, to abide.
aati	hostile, enemy.	arati, enemy.
aaw	to come	ao, come (colq)
am	not	an, ma ; not.
ak-raut	wagon	rath, wagon.
aama	a wine	Soma, homa, oma, wine.
aapa	a baked cake	apupa, cake.
aara	reeds	ahra, reeds (sylhet, coloq)
aat	wound, injury.	ahat, aghat, wound injury.
aasuga	to hasten	asuga, one that hastens (air).
aat	path	vat, path.
aaikha	demon	raksha, Rakshasa.
autchu	make an order	uchuh, said.
abagi	helpless	abhagi, helpless (woman).
abar	horse	arva, horse.
ari	freind, associate	ali, friend (coloq).
arihat	title of a priest, captain	Arhat, Buddhist monk.

arsi	a god	rishi, a saint.
ari	hostile	ari, enemy.
ark	a god	arka, the sun god.
ahi	to become dark	asita, dark, black, ahi-cloud
agra	bolt	agad, bolt (coloq).
at	uterus	ant (antra) uterus.
att	slaughter	hatya, slaughter.
apep	a mythological snake that produces thunder (VI)	apa, water of the sky, i. e. ahi, the cloud snake.
ann	place	than (sthan) place (coloq).
Aper	mantle, grament	kapad, cloth, garment.
am	to know	am, to know.
amaa	the name of a serpent that attacked sun god (VII)	ama, darkness, the cloud. which is also the serpent ahi.
ant	a beautiful woman	kanta, a beautiful woman
khatan anton	myrrh (malayaja, sandal)	kastha-candan, candankath.
ant	bank, side	anta, limit.
ar	door	dvar, door.
arr	efficient, capable	arha, efficient.
aha	to do battle	ahab, battle.
Akhkha	gryphin, the flying animal (VIII)	ashva, with wings, in the Vedas.
ir	river	ira, water.
uaa	to carry	vaha, to carry.
uam	hot, to burn	um, heat (coloq).
uarash	to enjoy	harsha, glee.
ur sur	a title of Osiris	uru-sur, the great sura or god.
urmu	the nile flood	urmi, waves, flood.
uher	house dog	kuur (kukur) dog (coloq).
ut	other	uta, other.

baat	food	bhat (cooked rice) food (coloq).
bai	boat	baha, boat.
ban ban	to flood	ban (banya) flood (coloq).
bant	to tie	bandha (n) to tie.
bat	phallus of a man or animal	bati, phallus (coloq)
bat	a bag	betua, small bag (coloq).
bat	a drinking vessal	bati, a cup

The similarities between the two Egyptian languages on one and the Indian languages on the other are so marked and startling, that inspite of the existing views of the linguists that the Egyptian language is quite different from the Aryan languages, we are led to believe that the languages of the Egyptians have been much influenced by the Indian languages of past, if they were not of Indian origin.

This finding will make easy the interpretation of the presence of the Egyptian hieroglyphs, in Indian language. It will be better if a number of the monosyllabic words of the Egyptian language be displayed to illustrate the fact that both India and Egypt had a common heritage in the monosyllabic language also.

The Monosyllabic Tantrik words in The Egyptian Language.

Egyptian words	Tantrik parellels
a, an eagle	a, khaga. 1
a, a man	ah, manava. 2
aa, a donkey	a, ashvini (ass). 3
ah, pain.	ah, pain. 4
aah, moon	ah, nishakara. 5
aah, moon god	ah, soma. 6
aahm, moon	ang, moon. 7
aai, flame	ai, fire. 8
aw, river	aw, river, water. 9
ari, to visit	ri, to go. 10
ar, to come, go	ri, to go. 11

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1. Khaga, a Varnabijakosha, p. 33.
2. Manavah, a Varnabijakosha, p. 35.
3. Vishvesha shrivishnukanthau pratipatti sthirashvini. T. A. 5/8.
4. Dvibindu Rasana somahniruddha dukhasucakah. T. A. 10/54.
5. Dvijihva kundalam vaktram sarghashakti nishakarah. T. A. 10/54.
6. vide footnote 4, word No. 3.
7. Param shashi pramanesha soma binduh kalanidhi. T. A. 10/50.
8. Jnanamritah kapardishrih pitheshognih samatrikah. T. A. 9/39.
9. Ajnachordhomukhi santavyapini prakritah payah. T. A. 10/47.
10. Ri, gatau, to go.
11. ibid.

are, snake	ra, snake. 12
ab, water,	apah, water.
thirsty.	ba. water. 13
ab, dancer	ba, nartaka. 14
iai, to go away	i, ya,to go. 15
u, serpent	au, serpent. 16
uah, to add	yu, to add. 17
u, state, domain	u, prithvi (earth) 18
ur, fire	ra, fire. 19
ur, a man with a club	u, gadadharah. 20
wau, water course	aw, water,
	water course. 21
ka, bull	ka, kau, bull. 22
kebh, jar	kumbha, jar.
	ka, Brahma (jar). 23

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12. Bhujaugesha mati surya dhatu raktah prakashakah. T. A. 19/145
13. Hritkari jalasamjnashca candishopi vakarakah. T. A. 39/47.
14. Nartaka, ba. varnabijakosha p. 24.
15. I, to go.
16. Nagah, au, Varnabijakosha. p. 24.
17. Yu, to add.
18 Kamaghnah kamana cesho mohini vighna hrinmahi. T. A. 7/20.
19. Ro rakta krodhini repha pavakastaijasa matah. T. A. 19/144.
20. Gadadhara, u varnabijakosha. p. 13.
21. Adhodantashca kanthashtau sankarshana sarasvati, T. A. 10/47.
22. Nandi (bull of Siva), ka, Varnabijakosha. p. 24.
23. Brahma srishthi khadimashca krodhishashca svarantakau. T. A. 55/19.

kerh, sky	kha, sky. 24
xu, sun	ka, sun. 25
xu, radiance	ksha, vidyut. 26
xeb, rhinoceros	kha, khadgi. 27
xu, bird	ksha, gaduda. 28
ta, snake	ta, bhujangesha. 29
tep, tata, head	ta, mastaka. 30
tua, star	ta, tara. 31
tu, mountain	ta, mountain. 32
ta, a man with a pyramid in hand	ta, kutapani. 33
tefa, crane	ta, vaka. 34
ten, a man with a club	tha, dandi. 35
net, bee	na, bhramara. 36

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24. Akasham indriyam durga candishastapini guruh. T. A. 11/60.
25. Bhaskara, ka, Varnabijakosha. p. 31.
26. Nrisimha bidyuta maya mahateja yugantakah. T. A. 22/170.
27. Subhragneya candalinge janabyahara khadgakau. T. A. 11/62.
28. Shikhandi dantajatishah kaphonirgaduda yatih. T. A. 11/61.
29. Bhujangesha, ta, Varnabijakosha p. 31.
30. Mastaka, ta, ibid p. 32.
31. Shakti shaktirjata caiva taraka madhyakarnakah T. A. 50/41.
32. Rajagiri mahadhanu ghranatma sumukha marut. T. A. 14/91.
33. Kutapani, ta, ibid p. 10.
34. Vaka, ta, ibid, p. 29.
35. Thakara devadeveshi kushtho dandicha kirtitah. T. A. 3/20.
36. Bhramara, na, Varnabijakosha p. 25.

na, river	na, nadi. 37
nem, pigmy	na, vamana. (pigmy) 38
pa, bird	pha, bihaga. 39
fa, a man with a load	bha, bharbahi, 40
ba, a calf	ba, dhenu. 41
ba, abode	ba, bhumi. 42
maa, feather	ma, pakshaja. 43
ma, owl	ma, kala (owl) 44
ra, sun	ra, sun. 45
sa, a duck	sa, hamsa. 46
su, feather	sa, pakshaja. 47
sun, spear	cha, balam. 48
	sa, shakti. 49

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37. Nara nadicha nadicha omkarashcha anunasikah. T. A. 38/38.
38. Vamanajvalini dirgha niriha sugati viyat. T. A. 17/119.
39. Umabihangamah kalah kubjini priya pavakau. T. A. 17/126.
40. Nabhijashca dvirandesha bharbahi jaya valah. T. A. 44/41.
41. Lantascha varido medah sudha dhenurvakarakah. T. A. 59/47.
42. Kledini tapini bhumi sugamindra vaḷihpriya. T. A. 18/130.
43. Pakshaja, ma, Varnabijakosha p. 25.
44. Mahkali kleshitah kalo mahakalo mahantakah. T. A. 18/135.
45. Bhujangesha mati surya dhatu rakta prakashakah. T. A. 19/145.
46. So hamsa suyasha vishnu bhrigvishashchandra samjnaka. T. A. 21/159.
47. Pakshaja, sa, Varnabijakosha p. 25.
48. valam, ca, ibid p. 29.
49. jagatbijam shaktinama sohang begavati bhrigu. T. A. 21/159.

sep, hand	sa, dakshabahu. 50
sahu, mummy (IX)	shava, deadbody.
	sha, mrityu. 51
sa, goat	sa, aja. 52
sab, jackal	shiba, jackal
	sa, shıba. 53
ham, a crane eating a fish	sa, vaka. 54
sa, an egg	sha, kosha (an egg). 55
sa, lotus	sa, pundarika, (lotus).56
seb, door	sa, vaktra, door, (mouth) 57
sa, a conchshell	sha, shankha. 58

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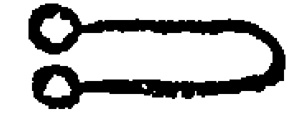
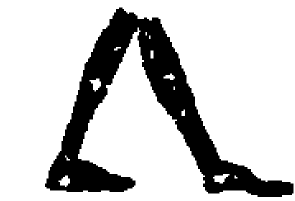
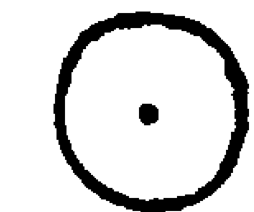
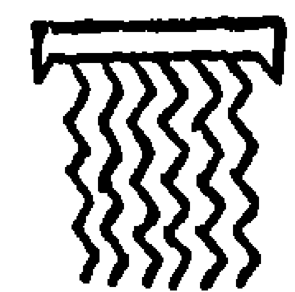
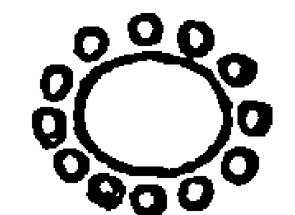
50. Daksha-bahu, sha, Varnabijakosha p. 20.
51. Mrityurdeva mahalakshmi mahendrah kulakaulini. T. A. 20/154.
52. Aja, sa, Varnabijakosha p. 1.
53. Siva, sha, ibid p. 44.
54. Shakarshcha maheshani vrishaghna kathito vakah. T. A. 3/17.
55. Suryatma jatharah kosho matta vaksha bidarini. T. A. 21/158.
56. Vamoru pundarikatma kanti kalyanavachakah. T. A. 20/155.
57. Vahurhamso viyad vaktram hrid anangankusha khalah. T. A. 20/155.
58. Shankha, sha, varnabijakosha p. 42.

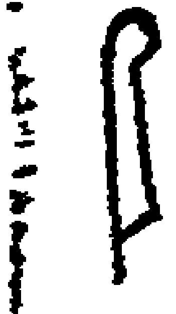
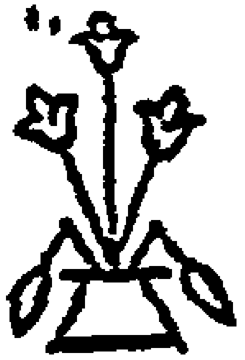
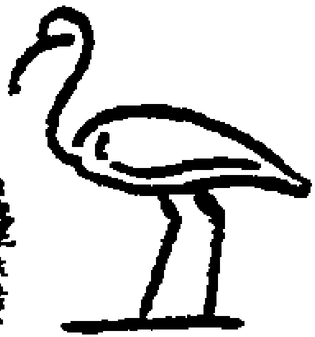
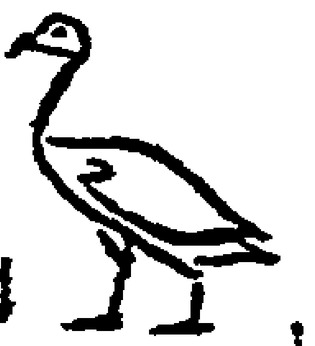
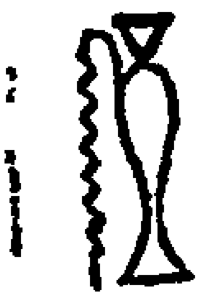
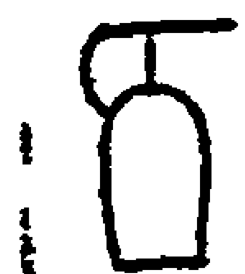
In this indo-Egyptian list of monosyllabic words, a very close resemblance between the languages of the two countries is marked. So, the dictionaries of the Tantras which supplied these earliest monosyllabic words, being thus corroborated, are old and genuine.

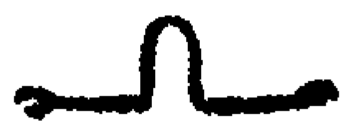
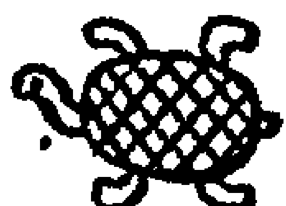
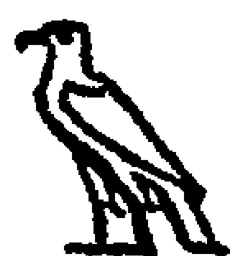
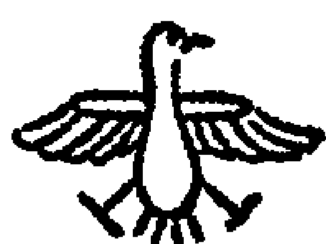
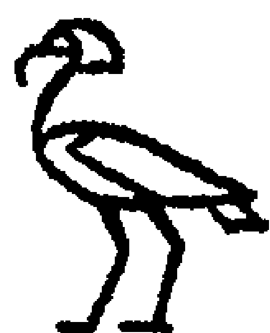
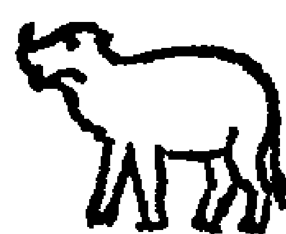
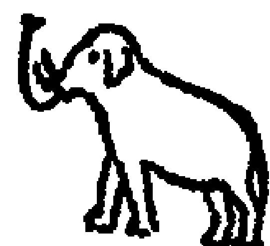
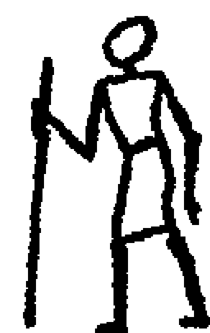
Now that we have illustrated all types of Egyptian languages, it is time that the presence of the Egyptian hieroglyphs in the Tantrik dictionaries be illustrated. Below is illustrated some of the Egyptian hieroglyphs contained in the Tantrik lexicons.

The Egyptian Hieroglyphs
in
The Tantras

Egyptian	Indian
ta, land	ta, prithvi, earth.
xu, uber, the sun sending forth rays	ka, bhaskara, sun u, aruna, the dawn.
ara, serpent goddess	ra, bhujanga.
t, tet, serpent	ta, bhujangesha.
net, bet, bee	na, bhramara bha, bhringa.
tep, tata, the head, top. cf. top.	ta, mastaka.
a, to call, to invoke.	ah, manava, ao, a call for coming (coloq).
xa, dead fish or thing.	kshi, to be dead ; ksha, loss.
pa, to fly.	pha, a bird, (as a verb), to fly.

	tu, mountain	ta, giri.
	tha	tha, granthi, knot.
	maa, to see	maa, to measure, to see ; ng, eye.
	an, hem, to go	han, to go.
	ab, washing, clean, pure.	apah, water.
	tef a tet, att, axudation, moisture	ta, jalam. ardra, adda, atta, wet.
	ra, the sun god, day	ra, surya.
	atet, att, water, . falling from sky.	a, payoda, cloud. Adaka, ataka; measure of rain water.
	sva, tua, star, star of dawn.	sa, shukra, the morning star. ta, tara, star.
	xu, radiance	khu, vahni, fire ; kshu, arka, the sun ; ksha, dipti, effulgence.
	xu, hand holding a dhvaja.	ta, dhvaji (ta=ca).
	sep, to recieve	sa, daksha hasta, right hand.

	su, maa, feather	sa, pakshaja, born of the wing. ma, ibid.
	res, the papyrus country, south.	ra, pataka, holder of leaves. ri-Dakshinah.
	tefa, bread, cake.	ta, vaka. crane. (the picture) pitha (pistak). coloq.
	sa, goose, son	sa, hamsa. sha, garbha bimochana, child-birth.
	sun, arrow	chha, valam, spear.
	qebh, cold water, coolness.	ka, brahma, a jar ; kumbha.
	xnem, to unite to be joined to.	kha, brahma, jar.
	nu, qet, net, liquid	ka, jalam, water ; ka, brahma, a jar. na, varuni, water.
	ab, heart	a, hrit, heart ; ba, kalasa, a jar.

	a, to call, to invoke	a, manava. ao, calling to come. (coloq).
	an, am, not having	na, ma, an, not.
	set, turtle, evil, bad	sha, yama, death, chha, tortoise, kurma.
	a	a, khaga, bird.
	xu, the spirit soul	kha, khaga, bird. ksha, atma, soul, cf. pranapakhi (coloq).
	ibid	ibid.
	xeb, rhinoceros	kha, khadgi, rhinoceros.
	ab, elephant	a, gaja, hasti, elephant.
	ur, ser, great, great man, chief	u, dandi, a man with a club ; ura great, shura, a hero.
	aau, ten, a man leaning on a stick, aged	tha, dandi.

pet, her, what is above, heaven.	pa, tapana. the sun. ha, gagana, sky.
kerh, sky with a star, night	kha, akasha, sky.
set, semt, mountainous land	sa, girisha, hill.
ba, calf	ba, dhenu, cow.
kaut, cow (bull) ?	kau, vrisha, bull.
ah, ka, ox	a, nandishvara, bull. ga, nandishvara, bull.
tua, to pray	ta, nara. tuti (stuti), pray (coloq).
n, surface of water, water	na, nadi, river.
ab, to dance	ba nartaka, dancer, to dance.
aah, abt, moon, month	ah, ai, nishakara, moon.
m, owl	ma, kala, owl.

All the characters in this chapter have been taken from Sir Wallis Budge's "Easy Lessons in Egyptian Hieroglyphs". Published and copy-righted by Kegan Paul, Trench, Trubner & Co., Ltd. Broadway House, 68 74, Carter Lane, E. C.

The known sound values of the Egyptian hieroglyphs show that the sound values of the above signs recorded in the Tantrik Dictionaries are very accurate. The digressions are very slight and are due probably to regional peculiarities. Tefa and pitha are the same word. Here, the consonant changed places. Pa of the Indian language was transferred to the place of tha and tha to the place of pa. The change of the first letter to the second is a phonetic pecularities of dialects. Such change of consonants may be illustrated by the popular word "Dub—to dive" which becomes "Bud" in some districts of Bengal.

The jars whose values also are found in the Tantras, show that, the word for the jars in hieroglyphs were used for secondary meanings cf. Tefa. The jar, which is qebh, is very much similar to the Bengali 'Gadu'.

Whatever might have been the cause of the presence of Egyptian words in Indian languages and hieroglyphs in the Tantrik Dictionaries, it is obvious that a large portion of the Tantrik lexicons were very old and even contemporary to the Egyptian language. So, the objection of the late origin of the dictionaries has no basis. Consequently, the dictionaries are competant means in the decipherment of the Indus scripts of Bronze-age India, for, they were nothing but the later editions of the ancient lexicons.

As a further corroboration we refer to the Chinese language and script. Like the Egyptian language and the script, the Chinese language and script also react favourably, as a great number of Chinese monosyllabic words can be discovered from the lexicons (Tantrabhidhanas).

Chinese (Radicals)	Indian
9. jen, man, foot	jana, a man. ja, jaghana. 1
13. chung, geng, keng, sky, limit	cha, pushkara (sky). 2 ga, vyomakara. 3 kha, sky. 4 kha, chakrabalukam (limit).5
17. kan, khang, kham, hole a jar,	khana, ditch (coloq). khan, to dig. kha, a jar. 6
14. mi, beck, cover, to cover	ma, 7 ba, 8, sky. Sky covers all, hence the words for sky were used to represent cover.
18. tao, da, knife	dao, da, knife (coloq. Bengali).
19. li, hand, strength	li, shakti (strength). 9
20. pao, bao, to embrace towards	bi, to embrace. 10

1. Begite jah samakhyata jaghane jah prakirtitah. T. A. 24/14.
2. Cha pushkara hali vani catmashaktih sudarshanah. T. A. 12/72.
3. Vyomakara, ga, Varnabijakosha. p. 42.
4. Akashamindriyam durga candishastapini guruh. T. A. 11/60.
5. Chakrabaluka, kha, Varnabijakosha. p. 14.
6. Kapali taijasa shanti vasudevo jayanalah. T. A. 11/56.
7. Matangamalini binduh shravanabham ratho viyat. T. A. 19/138.
8. Gagana, wa, Varnabijakosha p. 12.
9. Shakti, li, ibid p. 42.
10. bi, to embıace,

27. ha, unsurmountable hill	ha, girisha (king among hills). 11
28. szu, su, arm, selfish	sha, bahu. 12 svam. self, sa, atma. 13
29. yu, right hand	jha, hasta. 14
30. k'ou, keu, kho, mouth	ka, vaktra, mouth. 15
32. tu, t'u, earth	ta, prithvi. 16
34. chi, to follow	cha, to walk. 17
36. hsi, dark night, moon	sa, ghora 18 moon 19
37. ta, dai, great man	ta, nara, 20 da, nara. 21

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11. girisha, ha, Varnabijakosha p. 13.
12. Bahurhamso viyad vaktram hrid anangankushah khalah. T. A. 20/155.
13. Vamoruh pundarikatma kantih kalyanvachakah. 20/155.
14. Hasta, jha, Varnabijakosha p. 30.
15. Vargadyashcha mukham brahma sakhambodhih shiro jalam. T. A. 11/58.
16. Mukundo binada prithvi vaishnavi varuni navah. 14/89.
17. Cha is foot in the monosyllabic dictionaries, hence, it was used in the Bengal dialect as a verb, to walk.
18. Ghora, sa, Varnabijkosha p. 14.
19. So hamsah sujasha vishnu bhrigvishah chandra samjnakah. T. A. 21/159.
20. nara, ta, Varnabijakosha p. 24.
21. Yamya janusthito dando daruko vatsala narah. T. A. 43/30.

38. niu, lu, woman	na, manavi. 22
	la, devi. 23
44. shih, si, man,	sa, man. 24
	shava, dead body.
dead body	sha, mrityu. 25
45. che, tree, seedling	cha, snuhi a tree. 26
	chaaraa (coloq), seedling.
46. shan, hill, high place	sha, mahendra (name of a hill). 27.
47. chuan, river	cha, river. 28
49. chi, ki, self, own	cha,29 ka,30 self, atma.
52. yao, in, small	i, sukshma 31
54. yin, to go, gait	i, to go. 32
	ya, to go. 33
56. i, ek, arrow	i, e, shakti (spear). 34

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22. Trinetro manushi vyomo dakshapadangulernakham. T. A. 15/101.
23. Khadgi nadohmritam devi lavanam varuni patih. T. A. 20/149.
24. Durgottarini sanmoha jivo murti manoharah. T. A. 21/162.
25. Mrityurdevo mahalakshmir mahendra kulakaulini. T. A. 20/154.
26. Snuhi, cha, Varnabijakosha p. 49.
27. vide 9. : kutam, sha, ibid p. 10.
28. Chala (river), cha, ibid p. 15.
29. Devikitamukhi chhatma kaumari purvaphalguni. T. A. 13/75.
30. kashchatma cha samakhyatah kah prakasha udiritah. T. A. 23/6.
31. ih sukshma shalmali vidya chandrah pusha suguhyakah. T. A. 6/11.
32. i, gatau, to go
33. ya, to go.
34. Shakti, i,c. Varnabijakosha p. 42. : T. A. 1/7.

57. kung, gung, bow, bow-string	ka, 35 bow gun, bow-string.
60. chi, to go	cha, to go.
62. ko, ga, arm, spear, axe	ka, axe. 36
63. show, chin, hand	sha, arm. 37 cha, long arm. 38
67. wen, letter, stroke	au, varna. 39 om, akshara.
71. wu, bu, to breathe, not.	ya, prana, breath. 40
72. Jih, nik, sun, lustre, light, day (X)	ya, 41 na, 42 sun na, day, 43
74. yueh, ngouk', gout, moon	ya, 44 na, 45 glou, moon.

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35. chapah, ka	Varnabijakosha	p. 15.
36. Drughana, ka	ibid	p. 22.
37. Vahurhamso viyad vaktram hridananganlusha khalah.		T. A. 20/155.
38. Ekarupah ruchi kurmaschamunda dirghabahukah.		T. A. 12/73.
39. Varna, au		T. A. 10/46.
40. Vayubegi tatha shighra shvasana pranasamjnakah.		T. A. 51/51.
41. kshudha mrigendra yamuna valisho yaamuna marut.		T. A. 58/44.
42. Nakarah Saugate buddhau stutau surje cha kirititah.		T. A. 25/22.
43. Naro antaram dinam dino nadino narnakah smritah.		T. A. 44/37.
44. Meshah somah pangktinama papaha pranasamjnakah.		T. A. 19/143.
45. Vamangulyagragah Somo nando vidvid niranjanah.		T. A. 43/27.

75. Mu, bak, tree	ng, tree. 46
	ba, kanda. 47
77. chi, foot	cha, foot. 48
78. tai, dai, skeleton, death	draung, death. 49
	Ta, Yama. 50
79. shu, to strike, to kill	sha, killer. 51
	shu, to torment.
85. shui, chui, water	sa, 52 cha, 53 water.
86. huo, hu, fire	ham, ha, 54 fire.
87. chao, chou, to pluck	chi, to pluck. 55

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46. Vriksha, ng, Varnabijakosha p. 42.
47. kandam, va, ibid p. 8.
48. cha kurma vamajanghakhya dvinetrashchaikarupakah. T. A. 49/31.
49. Shavabijam, draum, Varnabijakosha p. 43.
50. Gandho bimbam marucchatrashchanuradha cha sourakah. T. A. 16/104.
51. Mrityukarakah, sha, Varnabijakosha p. 35.
52. Jagadbijam jalakhyashcha paramatmamritah smritah. T. A. 51/57.
53. Chitrachari chanchalashcha chakarah samsmrita budhai. T. A. 37/24.
54. Agni, ham, Varnabijakosha p. 13.
55. chi, chayane, to pluck.

The above Chinese words have been collected from the Radicals. All the Radicals can be traced to Indian polysyllabic or monosyllabic words. Here is illustrated a number of the Radicals upto the number 87.

Radical is the term given by foreign scholars to the sections under which all the Chinese words are incorporated. In reality they are sections representing subjects. For instance, in Shuo Wen, all the stones natural and artificial are classified under the section 'Yu', 'iyi' the Zade. Similarly all trees, creepers, and plants are classified under 'Chhe'-tree. So, the ideographic signs which were used by the Chinese scholars to represent a section or subject has been named erroneously by the foreign scholars as Radicals.

The Chinese language therefore, is not a peculiar one which contains only characters or Radicals and no words. Over-emphasis over the signs is the cause of such idea. It is the language, that is to be learnt and not the characters. The characters have only a secondary importance.

The earliest Chinese dictionary was compiled in the same way as the ancient Indian lexicon Nighantu. Like the plan followed in Nighantu, the author of the Shuo Wen had arranged all the words subjectwise. This is also the plan of Amarakosha.

The illustration of the comparative table of Sino-Indian monosyllabic words show what a deep rooted relation the two languages had. Though it is a fact that the monosyllabic language is no longer spoken in India, still the similarity between the two is well marked. It is evident that the dictionaries of monosyllabic language of India, are genuine. Other-

wise the similarities between the Tantrik on the one and Egyptian and Chinese on the otherhand could not have been established. The structure of the monosyllabic dictionaries of India is therefore still retained.

Thus we find, a literature,—which was contemporary to the ancient literature of script of China and Egypt and of the same category as the Chinese and Egyptian monosyllabic dictionaries,—can be used successfully in the decipherment of the ancient pictographic script of the Indus valley.

Thus the genuineness, usefulness and antiquity of the Tantrik dictionaries have been fully established.

From the illustrations of comparative tables of Egyptian and Chinese words with their Indian parallels, we come to the further conclusion that in the past there was a great monosyllabic language belt from Egypt to China. Within this belt all the people probably spoke in the same monosyllabic language with some probable regional variations.

With this assurance of the contemporariness of the Tantrik dictionaries to the similar dictionaries of the Egyptian and Chinese languages, we proceed to investigate into the problem of the origin of the phonetic signs from the ideophonetic characters, (which were the signs used by those who spoke in a mono-letter word language).

V

Origin of the Tantrabhidhanas

The origin of the Tantrabhidhanas is a mystery. This literature incorporates not less than five thousand names of pictograms. Shall we then understand that for a few Tantrik codes the Tantriks sat together and created so many symbols most of which were useless to them. Such a suggestion is absurd. No people will do such useless a work. At most they could have create the same number of signs as the sounds of the language were. Such steps were taken by the later Tantriks and we find that the Tantriks of the Kadi school actually created fifty signs for their codes. Similar attempt also was made by the Tantriks of Damara school.

So, the main group of the Tantrik dictionaries appear to be non-paribhashik, i. e. non-Tantrik in origin. This finding is supported by our previous works on the Chinese and the Egyptian monosyllabic languages, which have been *proved to* be *of the* same category as the monosyllabic language of India. So, practically speaking these dictionaries (Tantrabhidhanas) were of the ancient monosyllabic language of India.

The problem is, how the dictionaries of monosyllabic words were transformed to dictionaries, or lists of pictographic signs.

For this change, the signs had to be stripped of their ideas. It can happen only when polysyllabic words came into vogue. The polysyllabic words are written by phonetic signs and not by ideo-phonetic

So, here we are confronted with a change in the language in which the ancient monosyllabic words have lost their ideas. They were then nothing more than sounds; sounds which combined to create a word. In the art of writing also this change is reflected. The ideophonetic signs which entered to create such words were turned to phonetic signs. As a result the dictionaries of monosyllabic words were transformed to the dictionaries or rather lists of phonetic pictographic signs.

In the Chinese language we come across quite a different phenomenon. Here, the words were created by the juxtaposition of two words no doubt, but, the component parts do not lose their ideas.

About this phenomenon Karlgren remarks,

"The addition were of various kinds, the commonest and by far the most important of which was the formation of what may be called synonym-compounds. This consists in coupling together two simple words with the same or at least analogous meanings, words formerly had been used alone. We have already seen that there are no less than 38 common words that all pronounced 'i'. One of these means 'meaning, thought'. Now the hearer hearing a single 'i' evidently cannot possibly tell whether the speaker intends the word 'i' *meaning*, or any other 37 words of the same series. But there is another syllable 'si' which meant '*meaning thought*', as well as 'servant, private, control etc.'. A single 'si' is quite as indistinct as a single 'i'. But now the Chinese puts the two together and say "isi", and indicates thereby that he intends the combination of 'i' and 'si' and obtains in this way a distinct expression for the idea '*meaning*'."

The Chinese words known as Synonym-compounds, according to Karlgren, (1) appear to have been created for speech only and they were never written. Consequently, they had very little bearing on the writing art of China. Hence, the writing art of China did not move inspite of the creation of these words. It is evident that the reform was a popular one and did not react on the language of the intelligentsia.

In India also we find traces of such Synonym compounds. Probably they are the remnants of the old spoken language. Below is given a few such words. For instance, 'Na' is a monosyllabic word it means, 'a man, a hill and a river.' For the easy understanding of its different meanings, the word is changed by the addition of 'ra, ga and da'. By analysis we find that,

Nara—Na, man x Ra, man = man.
Naga—Na, hill x Ga, hill = hill.
Nada—Na, river x Da, river = river.

It is evident from the Chinese analogy that the ideo-phonetic character of the signs cannot be changed in the normal way by the creation of Synonym-compounds with two mono-sound words of the same or analogous meanings. The phonetic character of the signs cannot come out by this method. Hence, in India too, the evolution of the writing art did not arise in the normal way of evolution. There must have been some break.

What was the nature of that break, what conduced to the creation of the syllabic signs in India? In

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1. Karlgren: Sound and Symbol in Chinese. Chapter III.

Gopatha Purvabhag, we find a statement in which a peculiar state of the language has been hinted at. There it is told,

"He came out of the ocean, hence, he was called Muchyu, but the Devas called him Mrityu in allegory, because, the Devas were fond of speaking in allegory, while, the people in general (visha) spoke literally." (2) Here we find the existence of a sect of people known as the Devas in India who were fond of speaking in allegory. Prof. Maxmuellar opines that without the use of allegory (metaphor) there cannot be the origin of any language of the name So, we may infer that the Indian people who used to speak in allegory created a language which has been evolved in subsequent ages to Sanskrit and the Prakritas.

It is most propable that the early language remained a spoken one for a very long time inspite of the reforms. But as soon as the language (Polysyllabic) was begun to be put in writing, then, the characters used therein lost their ideographic values and were turned to simple phonetic signs or letters.

A study of the Sanskrit language show that the words were created from Primitive monosyllabic words known as Dhatu, or roots. It is most probable that the Devas who were fond of speaking in allegory took hold of the existing monosyllabic words and

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(2) Sa Samudrat amuchyata sa muchyurabhavat. Tam hi etam muchyum santam mrityu iti achakshate Parokshena. Paroksha Priya hi ha deva bhavanti Pratyaksha visha. Gopath-Purbabhag 1. 7 : 2. 29.

(3) Prof. Max-Muellar : The Science of Language. Vol. II. P. 448.

by the use of Bibhakti and Pratyaya created new words for the new language.

The earlier words which were created by the juxtaposition of two or more monosyllabic words also were taken in. But these words being created in quite a different way they do not show any relation to the declined Sanskrit words, hence, they are now branded as natural words i. e. underived.

This change of the monosyllabic language to a poly-syllabic one changed the dictionaries and they were turned to sign-lists. They are the transformed dictionaries of the monosyllabic language of India. So, neither the literates nor the Tantriks had to sit together to create the hundreds of pictographic characters recorded in the Tantrabhidhanas.

VI

Biscriptal Vaishali Seals.

My attention was drawn to three bi-scriptal Vaishali seals by Dr. K. K. Ganguli M.A.P.R.S. of the Calcutta University. These seals were engraved in Brahmi characters together with a peculiar sort of pictograms. The first Pictographic character of a seal (L. 800) was similar to a pictogram of Sumeria which possesed the value "Ba". This value corresponded with the value of the first Brahmi character. This similarity led Dr. Ganguli to assume that the inscriptions were bi-lingual.

Vaishali was the city of the Licchavis. It is situated in the modern district of Muzzaffarpur in the province of Bihar. All around the ruins of the Ancient City there is nothing but desolation for

miles together. Save and except scattered hamlets and small bushes there is nothing to break the monotony of the desolate country.

From the ruins of this once renowned and populous city were dug out a great number of seals, bearing names of Brahmins, Kshatriyas, merchants, deities, municipal and mercantile organizations. The seal of the association of the merchants was a marvel of that age. Like the modern companies, and combines, the Shreshthis, Sarthavahas and Kulikas of Vaishali combined and formed themselves into trading groups to carry on trade and commerce.

The seals by their shape and workmanship brings to mind the Indus seals. The seals and sealings are small and contain names only. The art of seal-making, thus, reappeared in Vaishali nearly two thousand miles East of the Indus valley and after more than three thousands of years. It indicates that the art of seal making was not lost with the disappearance of the Mohenjo-Daro civilization. The art continued to exist in the country and re-appeared in the Easternmost part of the country by the Third Century A. C.

Impressions of these seals were published in the Archaeological Survey Report of the Year 1913-14. The photographs from which the blocks were made were not good, hence, most of the seals are illegible. Save and except the three seals pointed out by Dr. Ganguli, no other seals with bi-scriptal inscriptions could be traced. The three seals are nos. 369 and 482 of plate XLVIII, and no. 800 of plate L. (1)

1. Archaeological Survey Reports : 1913-14 : Excavations at Bassar (Vaishali).

The decipherment of the pictorial inscriptions of these seals are given below with the help of the Tantrik dictionaries.

I. The Seal No. 369. pl. XLVIII.

The Archaeological Report—"A very fine temple seal in magnificent condition. The sealing is a large circle, rather thin and slightly concave on reverse. The impression covers entire face and measures 1½" in., in diameter. The field is divided into two by a ribbon like band running horizontally a little below the true centre. Above this are five objects some of which are difficult to define, from left to the right they appear as ;



1. A tall vase with radiating rays or flower stalks.

2. Something that looks like a tall and slender tree, such a poplar, not that I suppose it as poplar.

3- The central figure which has an outline of a stouter tree with spreading base.

4. A battle axe to the left surmounted by a trident.

5. And a kalasa with rays or flower stalks.

In the lower field below the dividing band occurred the legend in large and sprawling characters older than those of the Gupta period. It reads Aramikisvarasya, i. e. the seal of the temple of Aramikisvara. Find spot c 40 a 2 eleven feet deep: No. 396 is a duplicate."

In this inscription the pictographic portion is our concern. The recognition by the archaeologist of the pictograms is tolerably accurate in the cases of 1, 2, 3 and 5. Below is given the names of the pictograms as recognised by us.

1. This pictogram is the combination of two characters viz.

    (a) a jar
    (b) the sun

2. It is a single pictogram of a slender tree.

3. It is also a single pictogram but of a stout tree.

4. It is a compound pictogram and contains,

    (a) a tree
    (b) another kind of tree.

5. It is a compound of three pictograms,

    (a) a hand
    (b) a kalasa.
    (c) the sun.

The analysis shows that there are nine pictograms in the inscription. This brings the number of pictograms on a par with the number of characters of the Brahmi inscription, which contains ten characters only. Now applying the key we get the following results.

1. Brahma (a jar)	a (1)	2. Vriksha (the tree)	ma (3)
1a. Surya (the sun)	ra (2)	3. do	i (4)

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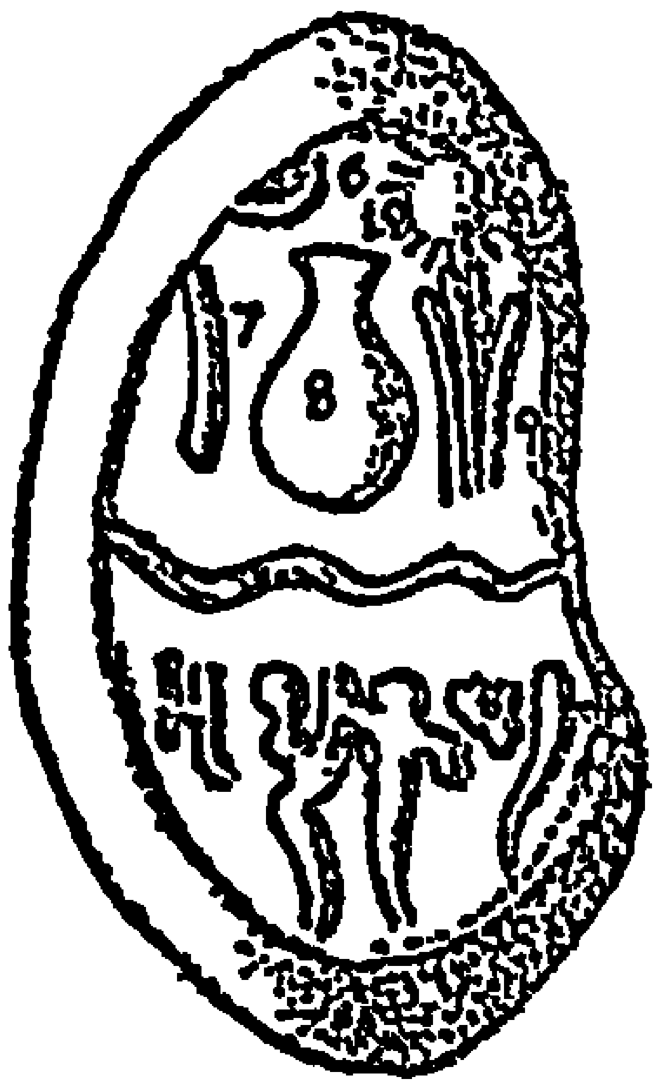
1. Shrikantha Adyaja Hrasva brahma chaiva Adimatrika, T. A. 47/10.
2. Ro bhujanga dhaturakta surya vai vedakastatha. T. A 51/52.
3. Vriksha ma. Varna Bijakosha. p. 42.
4. I kama varuna Vriksha. Matrika vilas.

4. Vriksha	ka (5)	5a.	Kalasa	va (8)
4a. do	i (6)	5b.	Surya	ra (9)
5. Vahu	sa (7)			

The values obtained from the pictograms with the help of the Tantrabhidhana tally with the values of the Brahmi characters. Thus the same legend 'Aramikisvara' was inscribed in the seal in two characters with this exception that pictograms are short of a character for the sound 'Sya'. The seal therefore was a biscriptal one.

2. Seal No. 482, pl. XLVIII.

The Archaeological Report—"Impress of a large oval seal $1\frac{3}{4}'' \times \frac{7}{8}''$ inch. The device is a tall vase on a pedastal in the centre of the upper field. On its left what seems to be a rod or standard of some sort and on its right is a group of four reed like objects upright. Above to right and left respectively are figures of sun or star and crescent moon. Below all and dividing the field in two equal parts is a wavy line, the legend is below this and seems to read Sharndaka Puri. But I cannot be sure the last aksharas do not spell kumari instead.



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5. Ananta parthiva bindustapini paramarthakah
T. A. II/57.

6. see foot note 4

7. Bahurhamsa viyad vaktra hridananganknsha khala.
T. A. 20/155.

8. Khadgisho jvalini vakshah kalasam dhvani vachaka.
T. A. 20/151.

9. See foot note no. 2.

There is no duplicate. Findspot B 44 a 4, at the great depth of sixteen feet."

In this seal all the pictograms were correctly recognised by the Archaeologist. In this seal there is only one compound letter the rod on the left side of the jar. It is a double rod. (1)

The decipherment.

6.	the crescent moon	sa (10)
7.	two rods, danda	dda (11)
8.	kapali, a jar	ka (12)
9.	dipika, faggots	u (13)
10.	surya, the sun	ra (14)

The legend incorporated in the pictographic inscriptions is Saddaka Ura. In the place of Sharndaka of the Brahmi it gives Saddaka, probably a popular name of the city. In Prakrita, Sharndaka may be easily changed to shaddaka Ura is a normal change of pura in Prakrita.

Thus we find that this seal is also biscriptal.

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(1) This rod appears to have two ends in the upper extremity, which may indicate doubling of the sound. Owing to the indistinctness of the impression the artist could not show the second end.

10. So hamsha sujasha Vishnu vrigbisha chandra samgakah. T. A. 21/159.

11. Yamyajanusthito dando daruka vatsala narah. T. A. 43/30.

12. Kapali ka Varnabijakosha. p. 7.

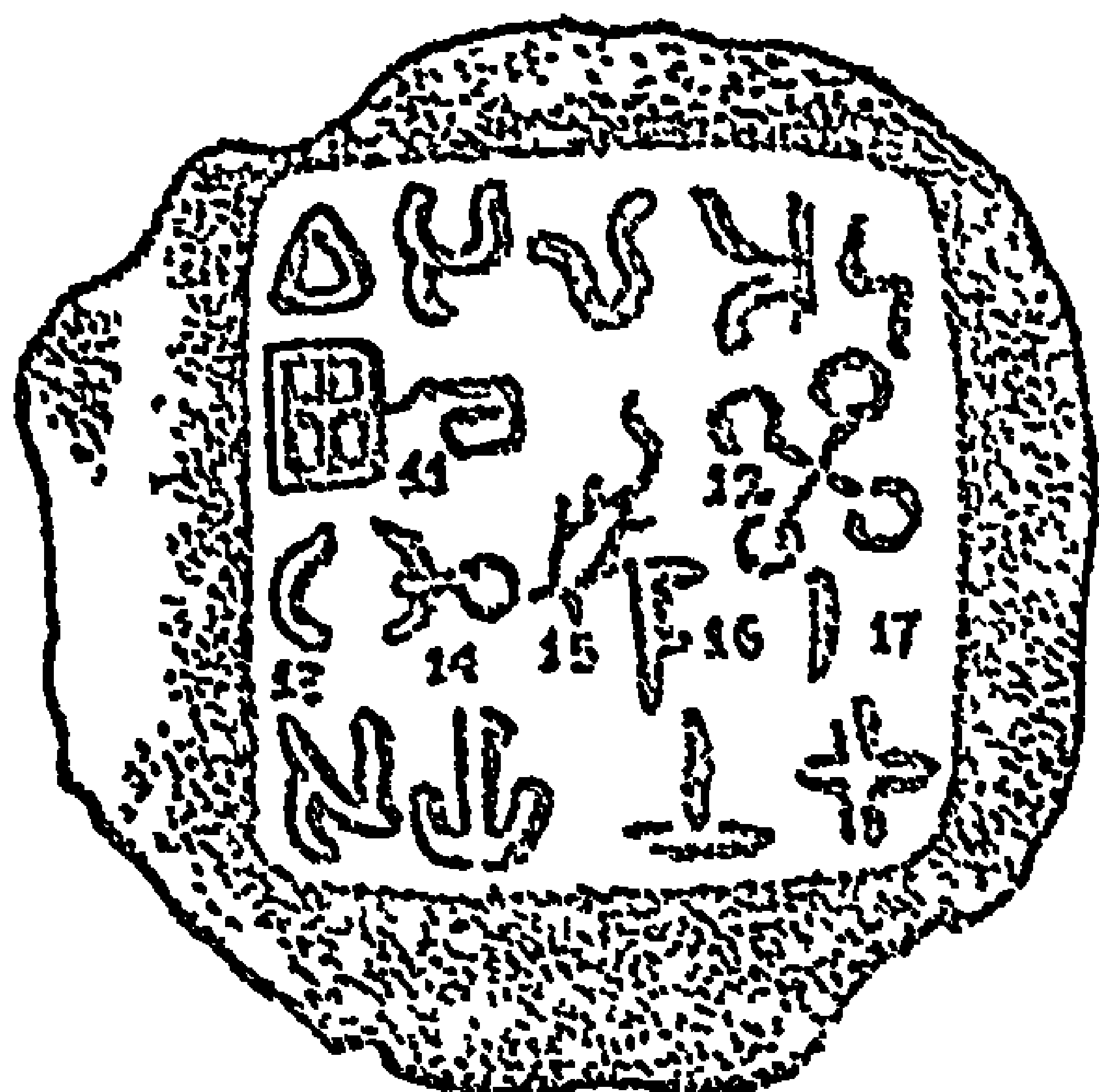
13. Arghisha dipika vamashravana madhusudanah. T. A. 35/8.

14. Vide foot note 2.



3. Seal No. 800 pl. L

The Archaeological Report—"The clay shows one impression with a square area (which is unusual) measuring $1\frac{3}{8}''$ inch to a side. Along the top occurs five aksaras, va, sa, li, and a, nu, in the place below this again are three aksaras, unevenly spaced—which I read ta, ka, re, underneath all, along the lower edge of the seal come four more letters, sam, ja, na, ka. Now there seems no doubt at all but that the aksaras in the top line are to be read in connection with those of the bottom line The reading is Vesali Anusam-janaka ta, ka, re. Found at the depth of 6.3"."



In this seal the pictograms were overlooked by the archaeologist. Moreover, he took over three characters from the pictographic inscription engraved in the central field and added them to the last part of the legend as ta, ka, re.

This seal is engraved in quite a new design. Here, the Brahmi inscriptions are on the top and the lower borders, while the pictograms occupy the central field.

The analysis of the pictograms.

The analysis of the pictograms show that they contained only seven characters. while, the Brahmi inscription contains nine. So there must be some compound characters in this inscription like the compound characters of the first seal. In this seal

the first character appears to be a compound. The square divided into four squares is a Sumerian sign. According to Sumerologists its value is 'Ba'. So, the value of the first character of the pictographic inscription tallies with the value of the first Brahmi character. This similarity of the values drew the attention of Dr. Ganguli. The second sign is an Ujjain symbol made of four points. The figure of four points stands for the value 'i'. Thus we get two characters representing the sounds 'Ba' and 'i' among the sounds ve, sa, l, i. So, other characters must be inherent in the compound character of which 'ba' has been deciphered. This character should contain 'sa' and 'la' in it. The adjunct pictogram also, show that it is not a single picture. here, there are two pictures put together, the outer one appears to be a flag on a pole. But the pole is not straight, it is attached to the square field with a separate stroke, a curve, which separates the two. So, *from the* first compound we get,

1. a piece of land
2. a stroke
3. a flag.

The analysis of the compound character brings up the number of pictograms from seven to nine. Now it is easy to find out the similarity between the two inscriptions.

The decipherment

11. bhumi (land) ba

11. Kledini tapini bhumi sugamindra balipriya.
T. A. 18/130.

11a.	ekamatra (one stroke)	cha
11b.	ketu (a flag)	la
12.	chaturthi (four)	i
13.	vrittaka (half circle)	a
14.	nandi (nandipada)	na
15.	vrishchika (scorpion)	chah.
16.	trirekha (three strokes)	na
17.	eka (one)	ja

The deciphered legend is Bachali anachhanja. Bachali and Vesali may be equated easily. But there are deficiency of two letters na and ka in the second part. Probably the Bachali Anachahnja was the popular name for Vesali Anusamjanaka. Or, the scribe might have made the two inscriptions, the central and the lower, continuous in the last two letters, which were probably intended for both the inscriptions. The selection of evolved characters at the end of the pictographic inscription may betray such an intention of the engraver. The evolved state of these characters misled the excavating archaeologist and he found no other way but to incorporate them in his transliteration. If the second hypothesis be correct then the addition

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11a. Ekamatra cha vrishali dvishiravamakurpara. 13/77.
11b. Vyapini shivada ketur jagat saratarang hatah. 22/168.
12. Shivottama shiva tushthi chaturthi bindimalini. 6/16.
13. Kshirodadhi payodashcha pashi dirghasya vrittakau. 6/9.
14. Vamapadagragah shouri mesheshau nandi natakau. 57/38.
15. vrishchikah chah. Varnabijakosha. p. 42.
16. Nirvana strigunakara strirekha na samiritah. 38/33.
17. Eka ja. Varnabijakosha p. 6.

of the last two aksharas of the lower edge gives out the legend "Bachali Anachahnjanaka. The ta, ka, re of the Archaeologist disappeared as they took their position in the legend of the central field.

This application of the literature to the bi-scriptal seals of Vaishali with success, is a great proof of the genuineness as well as the secular characteristics of the literature. It is evident that the literature was present and was used for secular purpose when the Vaishali seals were engraved. That is, in the third century of the Christian Era, the secular use of the literature was current in India. Of course this does not prove that the literature was also current in the age of the Indus valley. But the presence of some Indus signs in the Vaishali seals speaks another tale. A probable existence of the literature in the time of the Indus civilization cannot, therefore, be wholly ruled out.

Indus characters in Vaishali seals.

There are six Indus characters in the Vaishali seals, viz. 11, 11a, 12, 13, 17.

Somc important points brought out duiing the decipherment.

(a) The solar sign—the solar sign occurs thrice in the seals and in all the places it stands for the value 'ra'. So, in this case the corroboration is inherent in the inscriptions. It will not be out of place to mention that this sign was deciphered by the present writer in 1944 and the same 'ra' value was the result. (1) But at that time there was no

1. Swami Sankarananda: The Rigvedic Culture of the Pre-historic Indus Vol. II. P. 100.

bi-lingual or by-scriptal inscription to verify the decipherment. That decipherment is now veiified by the Vaishali seals. It is now proved that even without the help of bi-scriptal or bi-lingual inscriptions correct values of the pictograms may be supplied from the Tantrabhidhanas, the dictionaries of letters.

(b) Polyphonous signs.

i. Signs of jars.—In the inscriptions of Vaishali there are three varieties of jars, each giving a separate sound value ; 'a, va and ka.'

ii. Signs for trees—there are altogether four signs for trees of which two are of the same kind. So, there are three types of trees in the inscriptions. They represent the sounds, 'ma, i and ka' respectively.

The presence of polyphonous signs was indicated in the literature (Tantrabhidhana) itself. The seals indicated how the polyphonous signs were utilised. It is clear that the different types of jars and trees were used to indicate different values. In the Glagolithic a novel method, was pursued, there are indicated different sounds by the same jar by its different positions. There, 'ta and sa' have been written by the same jar. While 'ta' is written by the jar in its normal position 'sa' is written by the same jar upside down. Thus we find though polyphonous signs are problems to us, it was not so when the pictographic scripts were current.

Besides the use of the pictograms, which gave the Vaishali seals an inheritence of the past, the form and method of manufacture of the seals also have come down through ages. The method of manufacture of the Vaishali seals and laying of inscriptions on them indicate that the Indus valley artists

were able to transmit the art to their descendants. They propagated the method and technique, in their turn, to their children which continued in this way, for centuries, till it reappeared at Vaishali. Though absent from the general use, the pictograms were preserved with care by the descendants of the Indus artists. They used the pictograms in minting the silver and the tribal coins and seals. This usage continued to exist side by side with the developed Brahmi script.

Thus the Vaisahli inscriptions and seals indicate an unbroken continuity of the tradition of the manufacture of seals and laying of pictographic inscriptions on them in the Indus valley. Of course between the Indus valley civilization and the appearance of the seals and inscriptions in Vaishali there is an apparently long vacuum. But when continuity has been once traced there cannot be any vacuum. What now appears as vacuum is due to want of materials. It is not a real vacuum. As soon as the relevent materials will be discovered this vacuum will cease to exist.

Now, when we consider this unbroken continuity of the use of pictographic signs we cannot but assume that the literature, which has been used in the decipherment, by the present writer, has been propagated from earliest time. The people themselves saved the literature for their own use. If it be so, then, the key which has been used to decipher the Vaishali seals can be used with equal success in the decipherment of inscriptions on the Indus seals.

VII

The Technique

We have discussed at length about the utilisation of the literature for the decipherment. But there are some special technique in the use of the dictionaries, without which the decipherment will remain a stranger.

In the decipherment of unknown scripts there already exist two systems. One of Champollion and the other of Rawlinson. The present system is the third. Its advantage over the former systems is in the possession of a literature.

Unfortunately, the literature is fragmentary, so its use is limited. The number of manuscripts of this literature which are lying in different manuscript libraries of India and abroad are larger than which is published and available for use. With all the literature at the disposal a comprehensive effort for the decipherment of the unknown scripts can be undertaken.

Nevertheless, the available literature is enough to discover the fundumental principles regarding the writing art and the decipherment of a good number of unknown characters of a pictographic system.

The steps to be followed

The following steps are to be strictly followed when deciphering an unknown script.

1. The first step is to recognise the character i.e. to recognise the object of which it is a picture.

2. The second step is to find out proper Sanskrit names of the pictograms or pictures.

3. The third step is to find out the proper sound values from the lexicons.

Difficulties that beset the path

1. Archaic signs—Some of the signs may be too archaic to be recognised and some may represent objects and ideas which no longer exist in the society or language. In such a case, the decipherment is impossible without the help of bilingual inscriptions.

2. Evolved signs—In some cases, specially in the Indus seals, a large number of signs lose their original pictographic forms. In this case the identification of a given sign is very difficult, as, many pictures may take the same evolved form after they have lost their original ones.

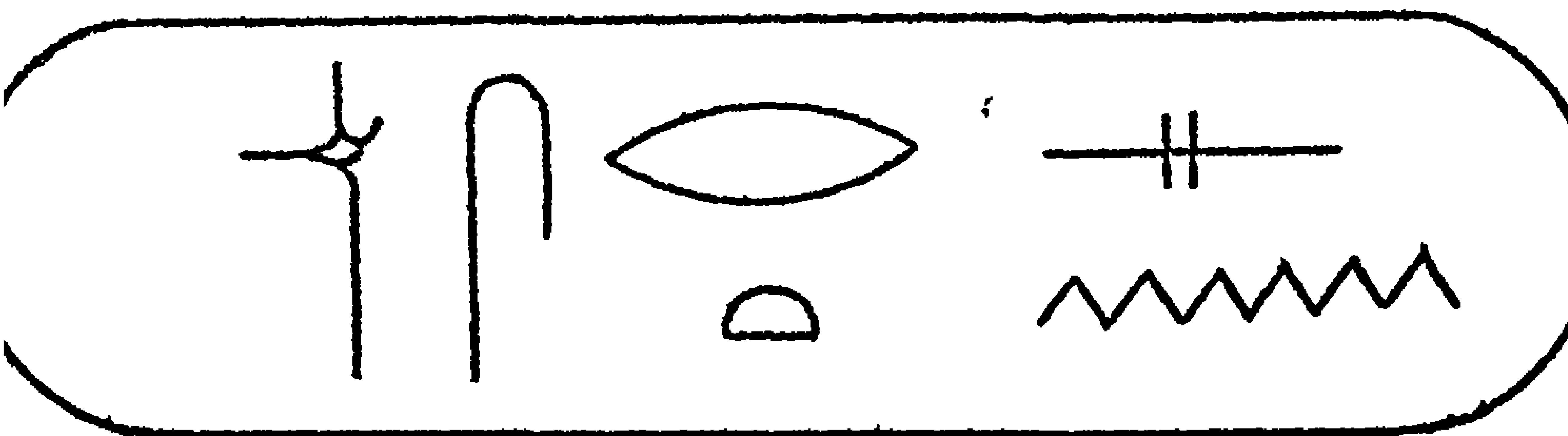
In this case a patient and close study may help in the recognition of the pictographic forms of a good many characters. But all the signs may not be negotiable thereby.

3. The polyphonous signs—There are a large percentage of polyphonous signs in the dictionaries It is very difficult to select a specific sound for such a sign.

In this case a patient endeavour only can bring success. By using alternately the different values, the specific value may be obtained. The discovery of the value of such a polyphonous sign by the present writer shows that the above mentioned method can solve the difficulty. The sun is a polyphonous sign, its values are, li, ma, ra, sa. We have discussed before that by using alternately the values the value 'ra' was found to be the required one. Later, in the decipherment of the bi-scriptal seals of Vaishali, we have seen that the value of

the solar sign was 'ra'. Thus, this method of sifting is also good and can supply the correct sound value of an unknown character.

4. Absence of word representing the idea— In some cases, the adequate word representing an idea is wanting in the dictionary. In that case, the Egyptologist's method may be adopted. The Egyptologists take the first letter of the name of an object for representing the sound value of that sign, viz, the hieroglyph expression,



It was transliterated in the following way,

1. usr
2. s
3. re
4. t
5. s
6. n

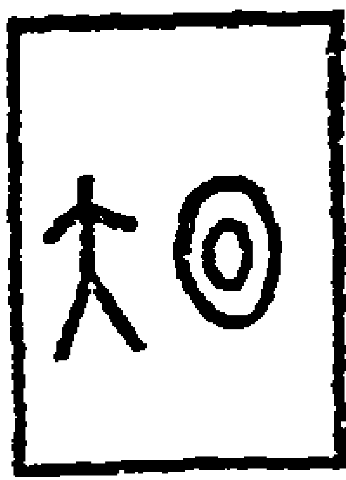
In this expression the first character has the

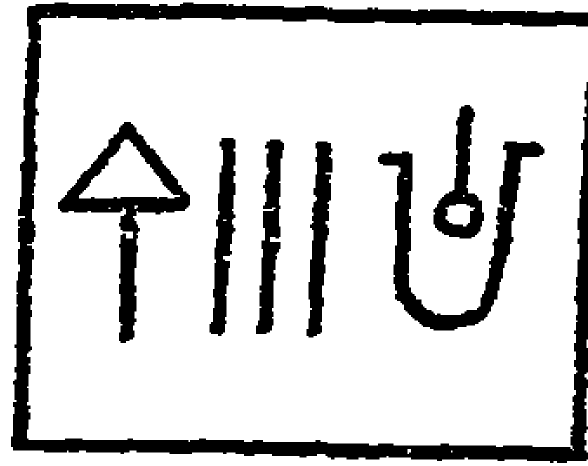
sounds u, s, and r. So, the 2nd and the 3rd characters appear to be superfluous. It is evident, that the first sign is here used not for its name 'usr', but, for its sound value 'u', which is represented by the first letter of its name 'usr'.

In Indian monosyllabic dictionaries also we find such phenomena. There, 'nara', 'nadi', 'naga' and 'nayana' are represented by their first letter 'na' in the dictionaries. In the Indus signs, the first sign of the number 2 below, appears to represent a 'leaf'. But the word for the leaf is not found in the available dictionaries. In this case the above method may be applied. The Sanskrit word for a leaf is 'patra'. Pa being the first letter of the word, this sign may be supplied with the sound value 'pa'. The other two signs represent the sounds na and ya respectively, thus bringing out the legend 'Panaya'.

The application :

To test the method one (1) of the two small Indus seals has been selected. (1) It contains two characters.


1


2

The first sign :

1. It appears to be a conventionalised human figure.

2. The Sanskrit name for the figure may be nara, manava or any other name that will indicate a human figure. The figure in this case may represent the idea, friend, sakha or Parthiva (king).

(1) Sir John Marshall : M. I. C.

3. From the dictionaries we get the value 'ka' for the word 'sakha' and 'Parthiva.' So, the first sign is replaced by the letter ka.

The second sign :

1. It appears to be a circle.
2. The Sanskrit name of a circle is 'vritta.'
3. The sound value of a vritta according to Tantrabhidhana is 'tha'. So the second figure is replaced by the letter 'tha'.

The combination of the sound values of the two signs gives out the legend 'katha'. Katha is a known name in the Indian literature. Katha was a cattle raising-agriculturist clan in the Vedic Society. Kathopanishad or Kathaka Upanishad commences with the story of Nachiketa a scion of this clan. The khataks of the Indus valley and khatiks of Uttar Pradesh are probably the modern descendants of the Kathakas or Kathas.

In this way all the inscriptions on the Indus seals may be deciphered and there will be no need of a bi-lingual inscription.

VIII

The Objections

The method of decipherment, propounded here, is too revolutionary to be accepted by the modern scholars. Moreover, the existence of a literature of script is an unheard of phenomenon. Even then, the late origin of the literature is a great problem. It has been told by the excavating scholers that the Indus culture died out by the third millennium B. C. The disappearance of the Indus civilization

and the appearance of the literature of script have been separated by not less than two thousand years. How to bridge this hiatus in time ?

Our researches have proved that the Indus culture did not die out. It continued to exist in other parts of India outside the Indus valley. The writing art was no exception. The pictographic characters were still existing in the time when the 'Vaishali' seals were being engraved in the third Century A. D.

A far more wider use of the pictograms was in the silver coins. The tribal silver coins are dateable. It appears that the last limit of the minting of these type of silver coins may be put down at 6th century A. D.

Both the Vaishali seals and the silver coins contain a number of Indus signs indicating the continuance of the use of the pictorial characters in India from the third Millennium B. C. Such being the case, the persistence of the Indus pictograms in the inscriptions vouchsafe the persistency of the literature. So, it may be assumed that the modern dictionaries of the Tantras existed in the time of the Indus valley *civilization. It is not impossible* for a literature or an idea to persist for two thousand years.

So a literature of script could continue to co-exist with the pictorial writing which existed till the sixth century A. D. A literature written in the sixth century A. D., could be handed down to our days with little or no change.

Considering the hoary antiquity of the writing art and the comparative modern language of the literature, it may be pointed out that the modern



language is nothing but a change of the vehicle of expression. The materials were not affected thereby. The change of the vehicle also must be gradual and slow. In course of time when earlier words went out of use, newer and moderner words took their places. Consequently, the changes thus affected epoch by epoch, changed the language of the literature gradually, the older and obsolete words yeilding to the newer and current ones. As a result the structure of the literature was completely changed and modernised. Thus the literature which has undergone regular amendments and revisions from time to time were changed in expression but not in substance.

Moreover, the literature in question was existing even before the origin of the phonetic signs. They originated as the dictionaries of monosyllabic words. The monosyllabic words and consequently the ideo-phonetic characters died out long before the founding of the cities of Mohenjodaro and Harappa. So, a literature, which existed before the creation of the phonetic signs cannot be later than them.

The preservation of the literature was due to various factors. The mint masters, who engraved the silver coins with the punched signs, must have some charts or books showing the signs, and their sound values. Necessarily, the number of signs thus preserved by an individual mintmaster could not be more than the letters of the current language. But each mintmaster had his own special signs. So, inspite of the fact that a single mintmaster knew only few signs, there remained a large number of signs current in the country.

Besides the mint masters there were the Tantriks.

Like the mintmasters the Tantriks also had a limited use of the literature. They used it in the decipherment of the cryptic Tantrik Bijas. The Tantriks are still using these dictionaries for the same purpose. The literature was preserved by this sect with utmost zeal.

A script, invented, no one knows when, appearing in the ruined cities of the Indus valley in the third Millennium B.C., and continuing to persist through ages, reappearing again in the silver coins and seals of the third and sixth Century A.D. respectively still persists among the secret sects of the Tantriks.

This continuity of the pictographic script which flowed uninterrupted, sometimes unnoticeable and sometimes vivid through ages, was maintained throughout. Consequently the literature of them also continued through ages. The adaptability of the Indian mind had adapted the language of the literature to the languages of subsequent epochs and the modern literature is the last adaptation—the last recension of that literature.

The change of a secular to a religious garb is a normal affair with the Indian Society. Due to the conservatism of the people, no tradition is left out. They are adapted to the newer social orders and allowed to live. Tradition in this country always seeks a religious garb to save itself from annihilation. The Shankh bangles so widely used in the Indus valley have been sanctified in later ages and is now used in Bengal as the sign of wife-hood. The copper bangles of the Indus valley also have been sanctified and have been made the sign of wife-hood in Bengal. But owing to the Transferance of the meaning of the

word 'Ayas' from copper to iron, the bangles now worn are made of iron. Iron was called krishnayasa in contradistinction to Ayasa, the copper.

The copper, which was the earliest of metals to be discovered, was sanctified and it became a sacred metal in later ages. All the metal utensils used in religious rites were and still are invariably made of copper. This custom still persists in the Hindu Society. Similarly, the ancient secular hieroglyphs of India, clothed in religious garb have been handed down from generation to generation through ages, being sanctified traditionally by a religious sect, the Tantriks. But for this religious sect, the tradition would have been long forgotten and the literature perished after the secular use of the characters by the mint masters was stopped due to the evolution of the writing art in the subsequent ages.

IX

Analysis of the Signs

With above remarks on the means and methods of decipherment, we wend our way to the field of the signs used in the Indus seals. On analysis, the inscriptions on the Indus seals show the following morphology.

The inscriptions, in majority of the cases are very small and contain only the names of the persons who used them. The inscriptions laid on them are composed of a mixed variety of signs. They contain, both the pictograms and strokes intermixed.

i. The Pictograms

The pictograms used in the Indus inscriptions are numerous and of varied subjects. They comprise, animals, birds, plants, hills, rivers, which are from nature, and the houses, jars, bedsteads, musical instruments, boats, nets and many other objects from arts and crafts.

A scrutiny show that the pictograms are not in their proper original forms. They are on their way to be turned to conventional signs. They are, consequently, in transition. Their forms bespeak a long past of them. (pictograms.)

Their number is more than three hundred, hence, it is clear that like the homophonous and multiphonous signs used in Egypt, ancient Sumer and China, the Indus system is also full of homophonous and multiphonous signs.

ii. The Strokes

In the dictionaries of letters, the Tantrabhidhanas, there are strokes which appear to possess sound values. Though we find the mixed nature of the Indus inscriptions as well as the mixed characteristics of the dictionaries, there is ample ground to believe that they did not originate as such. On the other hand the existence of pure pictographic systems of script like hieroglyphs and purely stroke script like cuneiform in other lands, indicates that, in India too, in the early stages, both the pictograms and the strokes originated in quite different quarters. Each of the two types of characters, again, were incorporated probably in different types of lexicons. For instance, the

Matrika Namamala, a Tantrik dictionary, compiled by Saubhari, incorporates only pictograms. It does not incorporate any stroke, so, here is at least one instance where we find an exact and pure type.

From the name of the existing literature also, we get a hint about pure types. The names "Varnabhidhana" and "Matrika Nighantu" are probably the names of the two different types of dictionaries. The Varnabhidhana is the dictionary of the pictograms, because, the word "Varna" means colour, and consequently may mean picture. The "Matrika Nighantu" clearly indicates that it is the dictionary of strokes, because, "matra" means a stroke. (1)

The following are the matras and their values incorporated in the Tantrabhidhanas.

Ekah	o, om 2	Eka	ja 7.
Ekamatrika	a 3	Ekaki	li 8.
Ekamatra	cha 4, u 5.	Rekha	pa 9.
Ekarupa	cha 6.		

1. The strokes were represented in actual writing by strokes, curves and dots.

2. Ekah , om, Varnabijakosha P. 6.

3. Ah Shrikantha Sureshashcha lalatashcha ekamatrikah. T. A. P. 5/5.

4. Ekamatra cha vrishali dvishira vamakurparah. T. A. 13/77.

5 Ekamatra u Varnabijakosha p. 6.

6. Ekarupa cha ibid p. 6.

7. Eka ja ibid p. 7.

8. Surya dhairya karshani ca ekaki danujaprasu. T. A. 8/34.

9. Uddisham jayini kumbha kalasa rekha cha mohakah. T. A. 123.

Dvimatra	ri 10.	Tritiya	la 18 i, li, la 19
Dvayam	ah 11.	Trirekha	na 20 da, 21.
Dvanda	ha 12.	Tritiyaka	ba 22
Dvitiyam	pa 13.		
Dvitiya	a 14.	Chaturmatra	om 23
		Chaturthi	i 24.
Trimatrika	o 15.		
Trimatra	om 16, u, r 17.	Panchami	u 25.

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10. Dvimatra ri Varnabijakosha p. 22.
11. Dvayam ah ibid p. 22.
12. Dvandah ha ibid p. 22.
13. Mula dvitiyam indrani lokakshi mana atmakah. T. A. 17/124.
14. Dvitiya manada kashi bighnaraja kujo viyat. T. A 6/11.
15. Sadyajato vasudevo rudro dantastrimatrika T. A. 36/15.
16. Pranavashcha Trimatrohpi omkara jyotir adimah. T. A. 35/2.
17. Trimatra u, ri Varnabijakosha p. 20.
18. Chitta karshini kashashcha tritiya kulasundari. T. A. 8/31.
19. Tritiya i, li, la Varnabijakosha p. 16.
20. Nirvanastrigunakara strirekha nah samiritah. T. A. 38/33.
21. Haridrapuram adrishcha dakshapani strirekhakah. T. A. 16/112.
22. Purvashada madhyalinge shanih kumbha tritiyakau. T. A. 18/131.
23. Chaturmatra, om, Varnabijakosha P. 15.
24. Shivottamah shiva tushtishchaturthi bindu malini. T. A. 6/16.
25. Shatrughnashchetika pushtih panchami vahni vasini. T. 7/19.

Panchama	pa 26.	Ashtami	ri 32.
Bhutamatra	cha 27.	Ashtashara	ai 33.
Shashti	u 28.	Nava	ta 34, dha 35, ng 36.
		Navami	li 37.
Saptamatra	om 29.		
Saptami	ri 30.	Dasha	va 38.
		Dashami	li 39.
Ashta	e 31.		

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26. Pah purapriyata tikshna lohitah panchami rama T. A. 17/121.
27. Nirmalam taralam vahnirbhutamatra vilasini T. A. 13/76.
28. Mahavidyeshwari Shashti Shanda Bhu Kanyakubjaka. T. A. 7/22.
29. Saptamatra, om, Varnabijakosha P. 46.
30. Rohini Shivaduticha Purnagirishcha saptami. T. A. 7/25.
31. Ekara vagbhavah shaktir jhintishaushtau bhago marut T. A. 9/35.
32. Komalah shyamala medhi pratishta patir ashtami T. A. 8/28.
33. Ashtasharopi vijneyo himaparvata kanyake. T. A. 2/8.
34. Mukunda binada prithvi vaishnabi varuna navah. T. A. 14/89.
35. Suchismita cha navami kantirabatakeshwarah. T. A. 8/31.
36. Dhakarashchardhanarisho Navashcha Parameshwari. T. A. 3/19.
37. Nava Na, Varnabijakosha P. 24.
38. Bakara Bhudharashchaiva dasha gando varanare T. A. 3/23.
39. Dashami susthiro mata nilapito gajanana. T. A. 8/33.

Ekadashi	e 40	Troyadashi	o 43, u 44.
Dvadashi	ai 41	Chaturdashi	au 45.
Dvadashatma	ma 42		
		Shasti	ba 46.

Dots, curves, half strokes in the Tantra.

Dots or Bindus.

Bindu ng 47, i 48, ka 49, tha 50, ma 51, ha 52

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40. Sandhir Ekadashi Bhadra Padmanabhah kulachalah T. A. 9/37.
41. Maheshwari dvadashi cha vimalashcha saraswati. T. A. 9/40.
42. Dvadashatama ma. Varnabijakosha P. 22.
43. Troyadashi—o. Ibid. P. 19.
44. Troyadashi dirghanasa ratinatho digambara. T. A. 9/44.
45. Ananta Jvalini vyoma chaturdashi ratipriya. T. A. 10/48.
46. Shashti puram cha peta cha modako gaganang prati. T. A. 18/131.
47. Anusvarashcha bindushcha dando dandi viyad viduh. T. A. 2/11.
48. Bid bindu parameshashcha gandharvah paramh smritah. T. A. 41/4.
49. Anantah Parthivo Bindu Stapini Paramarthakah. T. A. 11/57.
50. Bindu i, Tha ma, ham Varnabijakosha. P. 30.
51. Matanga Malini Binduh Shravanabhang Ratha viyat T. A. 19/138.
52. Bindur durga priya devi megha syama iswarah pumau. T. A. 22/166.

Dvibindu	i 53, ah 54.
Tribindu	chah 55.

Curves or Arcs of Circles.

Ardhendu	ah, ta, ng 56.
Ardharcha	li 57, li 58.

Half Strokes.

Ardha matra	ah, e, 59.
Ardha matrika	li 60.

From the above illustration it is evident that the people of India had two varieties of writing, the pictographs and the strokes. From the Egyptian analogy we know that, the pictograms were the traditional script of the priests. The strokes, therefore, must have been the scripts of the people. The people means all other classes besides the priests, namely, the merchants, the agriculturists, the artists, the kshatriyas, vaishyas and sudras. It is most probable that the people selected the script of stroke for swift and easy recording.

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53. Madhabah Sukshma vidyagnirdvibindur dakshalochana T. A. 53/5.
54. Dvibindu rasana somo aniruddha duhkasuchakah. T. A. 10/54.
55. Caturmurti stribindushcha mushali vamakurparah T. A. 56/25.
56. Ardhendu ng. . ah, ta. Varnabijakosha P. 3.
57. Ardharcha li, Ibid. P. 3.
58. Ardharchau Nilacharana Likarashcha Trikanthaka T. A. 36/12.
59. Ardhamatra ah. E. Varnabijakosha P. 6.
60. Ardhamatrika li, Ibid. P. 6.

Moreover, they were simple folks and probably were not capable of elaborate drawing of pictures as was done in the monumental inscriptions in hieroglyphs. The busy trade centres of the merchants needed swiftness, hurry and simplicity, which would not have been possible, if the scribes had to draw elaborate pictures of objects. So, the demand of simplicity as well as swiftness, were probably the immediate causes of the creation or origin of the strokes, dots and curves as forms of characters or letters.

It will not be out of place to mention here that, not only in the script but in all cultural tendencies, the people differs from the priests. We have seen before, how the priests created a new language for themselves. In the system of education also was great difference ; while the initiation into the learning for the children of priest was upanayana, it was Vidyarambha for all the non-priestly people. Modern Tols are the representatives of priestly and Patshala of the popular schools. But owing to the loss of hold of the Sanskrit learning in the society, the children of priests are initiated in vidyarambha or "hate khadi" and sent to the school of the people. This changed situation has created a great anomaly and the modern scholars are in a fix how to relate upanayana with vidyarambha.

Like the adherents to the pictographic scripts there were also adherents to the stroke system. There was surely a group of people who disliked amalgamation and went in their own way of writing in strokes. For want of of epigraphic materials we are not in a position to say what was their state of affairs in ancient time. But among the modern

scripts, we may surmise that, the independent stroke system of writing has come down to us as the Kaithi script of Uttar Pradesh.

The most popular use of the stroke system of script is in the Arabic system of writing. The Arabs used, strokes, curves and dots for their script. Among the three, they have used curves in large numbers, probably for their mobile nature and being easy to continue without raising the pen.

While, independent use of the pictograms as a system has ceased to exist, strokes still hold their field and are still used as characters in Kaithi system independently.

The strokes used in Indus Seals.

The stroke characters used in the Indus inscriptions therefore, are not new. In many other systems they have been used even independently. These systems were once spread over a very wide area. A perfect representations of them are to be found in,

i. The Cuneiform scripts of the Euphrates valley with its many subdivisions.

ii. The Oghum of the British Celts.

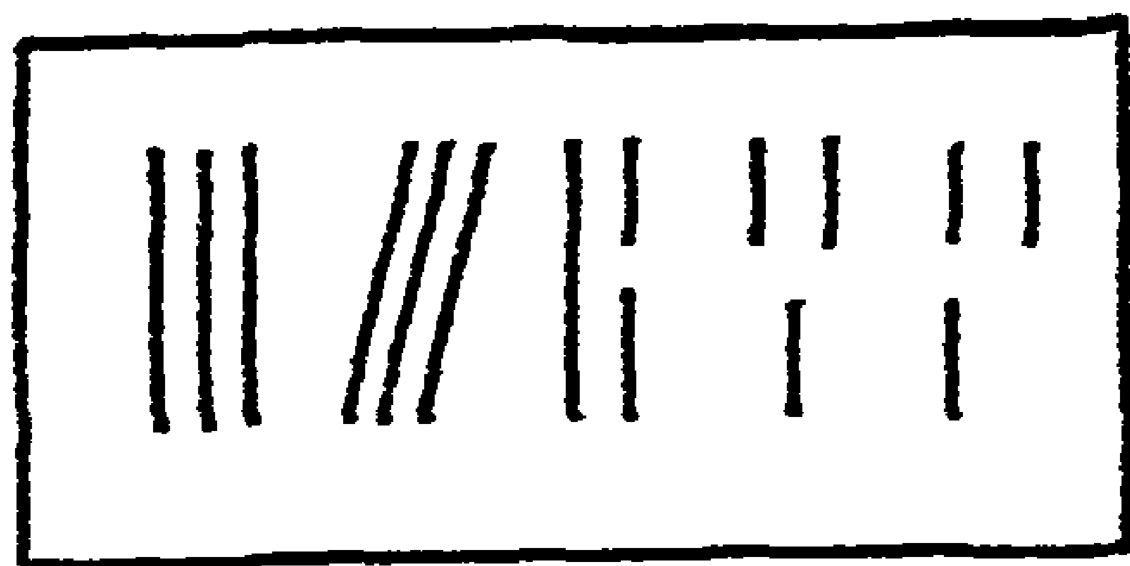
It has been discovered that the Cuneiform systems of scripts are independent of each other. Hence, by knowing one the other is not known. It is evident that different people created the different systems with the help of the same type of scripts. Unlike the pictographic scripts, which have been seen to be influenced by each other, the stroke-scripts appear to have been created for their individual secretive lues.

Such necessity, in ancient world, was felt probably by the traders, who kept out diligently the trade secrets from their brother merchants by the use of special signs which were known only to the creator of the system. Hence, to gaurd the trade secrets, each trade guild probably had its own signs.

In the Indus valley inscriptions we are confronted with quite a new phenomenon. Here, instead of a segregate system, either of pictograms or of strokes, we get a mixed system of script composed of pictograms and strokes.

The strokes used in the Indus inscriptions did not lose their forms. They are easily recognisable and are used singly as well as in combinations. There are two varieties of strokes, small or half strokes and full strokes. The combinations are of two strokes in the least and thirteen at the most.

Though each stroke is used quite distinctly, yet, there appear to have begun some change in the system. Because, we find the use of multiple strokes in different arrangements. It indicates, I think, the begin ning of an attempt of minimising the use of the number of strokes. Thus, the five combinations (above) of three strokes may be suspected as containing five different sound values.



The Mixed system

The Indus valley inscriptions are the earliest representations of mixed pictographic and stroke-characters. Since then, the systems of scripts all over the civilized world were built of this mixed

type. This type has been observed in the Cretan, Hittite and Libiyan systems of scripts. In these three systems the strokes were used in the same formations as we find in the Indus valley.

In later ages this mixed system underwent a great change, the number of strokes were minimised. The beginning of which attempt we have noticed in the Indus script. But the process was completely different. In this reform or evolution the strokes took definite forms and gave thereby a false notion of their being of pictographic origin. In this group fall, the Phoenician, Brahmi, Khorosthi and Arabic scripts.

The number of strokes in these systems were reduced to four only. In these systems, the strokes

1 2 3 4 5 6 7 8 9

1-4. Epigraphic representations of strokes, curves and dots. 5. Indus strokes and dots. 6. Hittite. 7. Libyan. 8. Phoenician, showing the strokes in formations (2-4 strokes). 9. Brahmi ; ibid.

were used as, strokes, points and curves. The

representations of all the three are to be found in the epigraphic remains of India. It will be interesting to note that the Arabs used all the the three in their system of scripts, i e. they have used strokes, curves and points.

Being the earliest representation of the mixed type of script, we may infer that the Indus script was the mother of all the later developed mixed scripts of the world, (i, e, Hittite, Cretan, Phoenician, Libiyan, Kharosthi, Brahmi and Arabic are the offshoots of the Indus script).

Direction of writing

The direction of the writing in the inscriptions of the Indus valley is very peculiar, because, all the three mode of writing current in the world were present in the writing of the Indus people Thus we find ;

(a) There are some seals from Harappa, which, compared with the duplicates and triplicates of them discovered from Mohenjodaro, appear to have been engraved in a way so as to read the seal impressions from the right to the left, provided, there is no falt of the engravers or copyists.

(b) There is one seal at least that show the existence of the boustraphaedon way of writing. It is an amulet seal and there are two representations of the same. In the Marshall's specimen, it appears that the middle sentence is written from the right to the left, while, the upper and the lower sentences are written from the left to the right.

In the Mackay's representation on the otherhand, all the three lines are to be read from the left to the right.

3. By far the larger number of seals are engraved

in a way so that the seal impressions are to be read from the left to the right.

The presence, of the three directions in writing in the same area, indicates the end of the transition which set in long ago and that the right to left way is going to yield to the left to right way of writing in the Indus age.

Here, in the Indus seals we confront the earliest transition of the mode of writing. It may further indicate that the earliest change of the direction of the writing took place in India.

Sound Values of the Indus Characters

The Indus characters, both the pictograms and the strokes combined to represent the following sounds.

i. The vowels .—

a, a, i, i, u, u, ri, li, e, ei, o, ang.

ii The consonants :—

ka,	kha,	ga,	gha,	na,
cha,	chhah,	ja,	jha,	—
ta,	tha.	da,	dha,	na.
ta,	tha,	da,	dha,	na.
pa,	pha,	ba,	bha,	ma.
ya,	ra,	la,	va.	
sha,	sha,	sa,	ha.	ksha,

From the existence of the above values as deciphered by the new method, we are in a position to observe, that,

(a) The Indus people spoke in a language, exactly of the same phonetic structure as that of the north Indian dialects of Sanskrit.

(b) Hence, the people must be of a non-Dravidian group, on the ground that the Dravidian languages do not possess aspirates.

It paves the way for a probable discovery of some expressions which will display the north-Indian language pattern. That it is so, is proved by the discovery of three sentences from an amulet seal. It is treated in detail in the next chapter.

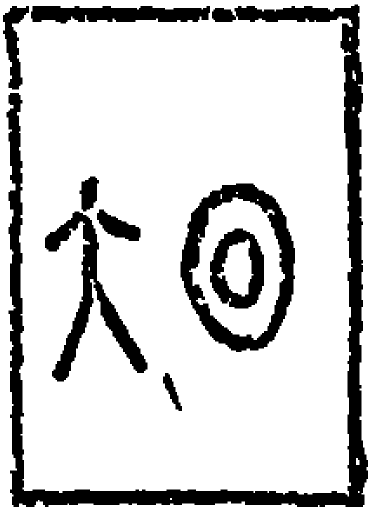
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The Language

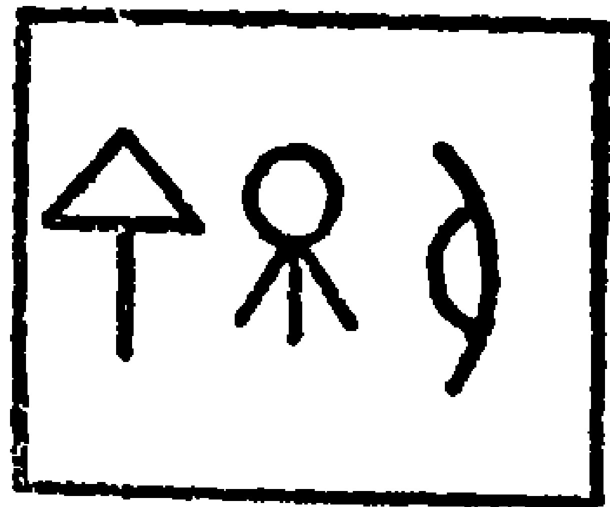
Our discussions had brought out the fact that there was a monosyllabic language in India cognate to Chinese and Egyptian monosyllabic languages. The dictionaries in question were the dictionaries of that ancient language. With the evolution of the language in the Vedic society and the appearance of the polysyllabic words, the utility of them was totally lost and they were turned to so many sign-lists recording the phonetic pictographic signs. These ancient sign-lists which arose as dictionaries, were saved by the Tantriks for their own limited use. They are used to decipher the Tantrik hieroglyphs, which, we have seen, are of secular subjects. Consequently, they can be utilised without hesitation in the decipherment of the Indus valley signs. They were actually applied to decipher the Indus signs with success. The application brought out names of known ancient people of India, bringing to life that ancient people who inhabited the place. Their corporeal remains have been clothed in flesh and blood and life is breathed into their nostrils.

Below are given a few examples of the names deciphered from the Indus seals.

1. Katha—Katha, who were also known as Kathaka, was an Upanishadic, cattle raising and

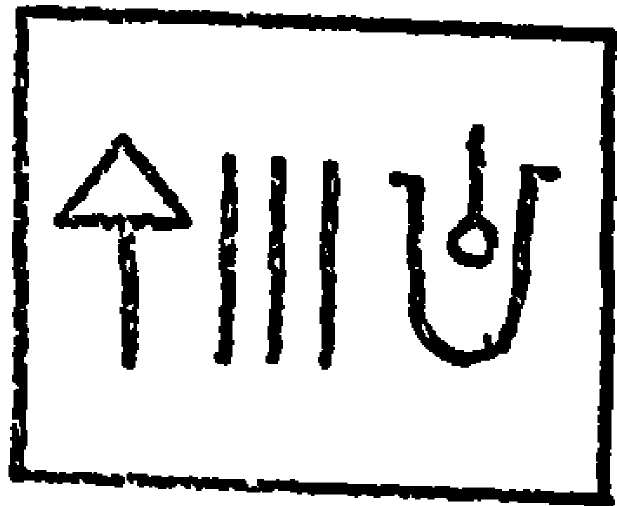


agriculturist tribe. Kathopanishad or Katha kopanishad commenced with the story of a scion of this ancient tribe. These ancient Kathakas probably still live in the Khataks of the Indus valley and the Khatiks of Uttar Pradesh.

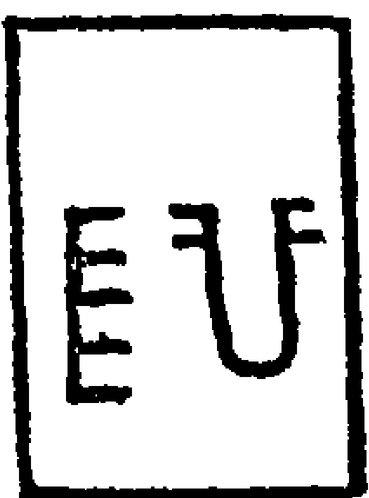


2. Pakda (Pakta)—Pakta was a Vedic tribe. The modernPaktoons are probably their descendants.

3. Panaya—Panayas were probably the Vedic Panis. The modern Baniks are probably their



descendents, because, the word Banik is derived from the root 'Pan' ; the 'Pa' being changed to 'Ba'. The modern coloquail word 'Baniya' for Banik is probably derived from 'Panaya' of the Indus seals. Dr. B. N. Datta mentions of Pani-Pathans, they are probably the remnants of Panis in the area.



4. Jama—Jama was a Vedic Rishi. Scions of his line are known as Yamayanas. Besides Jama (Yama), five or six Yamayanas also composed hymns of the Rigveda.

Thus we find instead of some unidentified names we are able to bring out names of known people, who, once lived in India nay, in the very area in

which Monhenjodaro culture flourished, and influenced India's culture contributing their own quota.

It is very interesting that the seals of Jama and of the Katha are to be found in the same place. The anecdote of the Kathopanishad, therefore, was narrated from actual happenings! It is found that Yama Rishi and his descendants, all wrote about the Death. So, it is they who really knew the secret of the Death.

It is most probable that the orthodox Vedic people, who did not believe in a hereafter, looked upon Yama as an outcaste. The angry words of Nachiketa's father, therefore, indicate that he really made his son an outcaste by sending him off to Yama. The philosophy of Yama enunciated in the Kathopanishad is in quite contrast to the ritualistic practices of the Vedic people, who invoked their gods only for earthly gains and not for heavenly bliss or emancipation, and who had no conception of a hereafter either. That, the above assumption is based on facts, is amply proved by the work of Shri Sankaracharya and others. In writing the commentery on the Brahmasutra, Sankara adduced proofs only from the Upanishads. He did not touch the Vedas.

The main conclusion derived from the above decipherment is that the signs used in the Indus seals were purely phonetic (syllabic). In this findings, I am supported by the views of Prof. Langdon (1), Mr. Gadd (2) and Prof. Hrozny. (3)

1. Prof. Langdon: Mohenjo-Daro and the Indus Civilization Part II. Chap. XXIII, Pp. 423-465.

2. Mr. Gadd: op. cit. Chap. XXII, Part I. Pp 406-416.

3. Bedrich Hrozny: Historie De L' Asie Anterieure

Many scholars have tried to decipher the Indus signs, of them I intend to refer only to the method adopted by Hrozny.

Hrozny's Method.

Hrozny's method of decipherment is very simple. He selects an Indus character and supplies value from the known values of the same or similar sign of the Hittite hieroglyphs. He thinks that the people of the Indus valley were accustomed to write from the right to the left.

Now, why should the sound values of the Hittite and that of the Indus valley signs tally ? Are the Hittites and the Indus people the same ? Hrozny says, 'yea'. Consequently, Hrozny has to propound the theory that the Indus people were the Aryans but different from the Vedic Aryans. Any how, the theory of Hrozny tallies with the views of the present wiiter in that, that the Indus people were the Aryans, with this difference that according to the present writer the Mohenjo-daro civilization was of post Vedic origin.

Hrozny thinks that the Hittites conquered the Indus valley and began to live there. But in this conjecture Hrozny discounts the presence of the pictures of horses and asses in the script of the Hittites. It is well known that the Indus people did know neither horse nor ass. So, the abscence of these two important animals of the Euphrates Valley in the Indus inscriptions belie the Hittite

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De L' Inde et de la Crete (1947), : Archiv Orientalni BD XII. no. 3-4. P. 192-256. : op. cit. BD XIII. No. 1-2. P. 1-102.

occupation of the Indus cities. On the otherhand, it proves the later origin of the Hittites and their system of script. So, instead of a migration of the Hittites to the Indus valley we are faced with the problem of their exodus from the valley of the five rivers.

So, it is fair to assume that the Hittites took the script of the Indus valley with them and in course of time, which may be several centuries, added new signs, gave up many signs of the parent land and brought out a new system of pictographic writing. Nevertheless, they could not obliterate all similarities, hence, we find the striking similarities between the signs of the two systems of writing

It was well known that the Hittite hieroglyphic writings were forgotten long ago. Hence, the values assigned to the signs are necessarily approximate. May be, some signs got a correct value even in such a way of supplying values. So, a system of script with approximate values cannot be used as a basis for the decipherment of another system of unknown script. So I do not think that there is much possibility in Hrozny's deciphering the Indus signs correctly.

On the otherhand, in India we had a mediaval system of script, the Brahmi, which, according to Prof. Langdon incorporated a number of the Indus signs. It may be assumed that the Indus signs were taken over by the Brahmi script with their sound values. And it was most natural. The Greeks adopted the Phoenician signs with their values. Hence, those signs which were taken over by Brahmi will represent their real Indus values. If our assumption be correct, then, we are to meet with

Indus script. Now it is the language, in which the people spoke, is to be uncovered.

The language of the people has been discovered from an amulet seal which contains three complete sentences. It is a prism seal excavated out by Mackay from Mohen-jo-Daro : F. E : Pl. CI. fig. 7.

There is also a duplicate observed by Sir John Marshall. It has inscriptions on two faces only. The first is on one and the second and the third lines on the other : M. I. C. Pl. CXVI. 23.

As to the direction of the lay out, it has been found that Mackay's seal is laid with inscriptions which are to be read from the left to the right. But Marshall's specimen shows a diversion. Here the second line appears to have been reversely laid, i. e. laid from the right to the left. So, it is clear that here we are confronted with a Boustrophedon style of writing in the Indus valley.

The presence of the Boustrophedon style of writing together with the mode of writing from the left to the right indicates that the writing in the past was from the right to the left. It appears that there are some seals discovered at Harappa which are to be read from the right to the left. (1) If they were

1. Sign Manual: Excavation at Harappa: Madha Swarup Vatsa. Pl. CXV. 11390, 12150, 11468. Here we are concerned with the word Bhanja which occurs in Seal no. 12215., as written from the left to the right. The man with a load is 'Bha' and on his head is the sign for 'Ma'. So it is Bham. In two other places this compound sign for Bham comes after the sign for Ja. So, if it is read from the left the word will be Jabham instead of Bhanja. It is not known whether this phenomenon is due to the error of copyists.

not the errors of the copyists, then we may assume that those are the representations of the early way of writing in India from the right to the left.

The representations of the two seals incorporating the same legend appear to be copies and not photographs. The difference between the two, therefore, might be due to the errors of the copyists. Hence, we find that the first sign of Marshall's specimen is a branch while that of the Mackay's (3rd line) specimen is of an unidentified object.

The second line of the Marshall's specimen being obliterated, Mackay's specimen is the only source. So, we have to use the best preserved portions of each. Below is given the decipherment of the inscriptions. (fig. P. 85)

The Decipherment

First face

The first face contains ten pictograms. The values of these ten pictograms according to the Tantrik lexicons are :

i.	Grahapati, a jar	Ma 1
ii.	Urdhahasta, a man with upraised hands	E 2
iii.	Shakha, branch of tree	Ja 3
iv.	Dvaya, two strokes	Ha 4
v.	Saptami, seven strokes	Ri 5

1. Grahapati Ma. Varnabijakosha P. 14.
2. Urdhahasta Gaja Jyotirdamodarastrikonakah. T. A. 42/12.
3. Lambodari Smriti Shakha Suprabha Kartrika Dhara. T. A. 13/80
4. Dhvandah Ha, Varnabijakosha P. 22
5. Rohini Shivaduti cha Purnagirishcha Saptami T. A. 7/25.

vi.	Dvaya, two strokes	Ha 4
vii.	Chakra, wheel	I 6
viii.	Kumbha, jar	Pa 7
ix.	Dvaya, two strokes	Ha 4
x.	Grahapati, big jar	Ma 1

The legend is

Ma Eja Ha Rihi Paham

Second face

The inscription on the second face contains seven pictograms. They are,

i.	Dvaya, two strokes	Ha 4
ii.	Vritta, circle	Tha 8
iii.	Kosha, egg	Sa, sha 9
iv.	Dandin, man with stick,	Ng 10
v.	Grahapati, a big jar	Ma 1
vi.	Nara, man,	Na 11
vii.	Lata, creeper (or a cross— cf. Egyptian hieroglyph)	E, (S) 12

The legend is,

Hatha Sham Mane (sa).

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6. Chakram I Varnabijakosha P. 14.
7. Uddisham Jayini Kumbho alasa rekha cha Mohakah. T. A. 17/123.
8. Vrittam Tha Varnabijakosha. P. 42.
9. Suryatma Jatharau Kosho matta Vakshobidarini T. A. 21/158.
10. Anusvarashcha Vindushcha dando dandi Viyadvidhuh T. A. 2/11.
11. Nara nadicha Naadicha nakarshchanunasikah T. A. 33/33.
12. Lata E Varnabijakosha, P. 38
    or Cross Sa (Egyptian analogy)

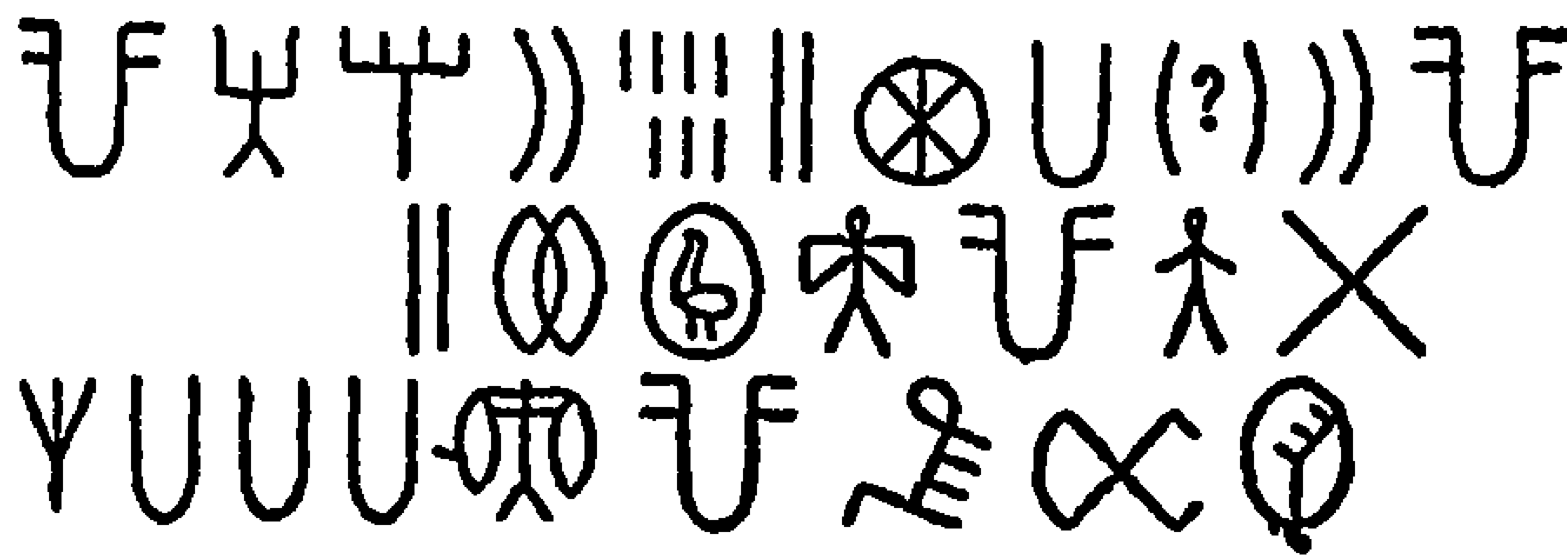
Third face

The inscription on the third face contains nine figures, viz,

i. Yabaka, wheat Ha 13
ii. Kumbha, jar (three jars denoting plurality) Paa 7
iii. Bharvahi, a man with loads, Bha 14
iv. Grahapati, big jar, Ma 1
v. Shayanam, bedstead, Sha 15
vi. Kati, loin, Ta 16
vii. Ankura, seedling, I 17

The legend is,

Ha Paa Bham Shati



Inrerpretation

1. Ma Eja Ha Rihi Paham.

This legend contains five words. Their meanings may be,

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13. Paramatmatmaja Jibah Yavakah Shantidonganam. T. A. 21/164.

14. Nabhijashcha Dvirandesha Bharbahi Jayavalah. T. A. 44/41.

15. Vrishaghnah Shayanam Shantah Subhaga Visphulingini T. A. 20/154.

16. Vrihaspati Dhanushchitra Pramoda Vimala Katih T. A. 14/60.

17. Gandharvah Panchajanyashcha I-Karashcha Makha ankurah T. A. 35/5

i. Ma—It appears to be a popular word used to mean 'me'. Its different forms, 'mui, mu, ma' are still used in dialects. The forms, 'me, mama', etc, of the Sanskrit, now derived from Aham are probably the forms of the word 'ma' used in the Indus inscription.

ii. Eja—It is a Sanskrit root, meaning to shine, to light.

iii. Ha—A supplementary Particle used in ancient Sanskrit (Pada-purana).

iv. Rihi—It appears to be the Prakrita form of the word ridhi. It is probably the ancient form of the later Sanskrit word Riddhi, with which it is identified in meaning. It has been derived from the root Ridha with Ki. The meaning is "rich".

v. Paham—It is the Prakrita form of the word Patham, the path.

The meaning of the expression is,

May my path to riddhi (richness) be effulgent.

2. Hatha Sham Mane (sa)

This legend contains three words. Their meanings may be,

i. Hatha—a Sanskrit root, meaning, to shine.

ii. Sham—It is a Sanskrit word, meaning peace.

iii. Mane(sa)—It is a Sanskrit word meaning, mind. The word 'mane' is the form used in popular speech.

The meaning of the expression is,

May my mind shine in peacefulness.

3. Ha Pa Bham Shati

This expression has four words, they seem to mean,

i. Ha—It is a monosound word, its meaning according to the Tantrabhidhana is 'Shiva'. (1)

ii. Paa—is a Sanskrit root, meaning 'to protect.'

iii. Bham—It is a monosound word, its meaning is 'Vayah' life. (2)

iv. Shati—It is a Sanskrit word meaning 'one who has a hundred'.

The meaning of the legend is

May Shiva protect my life for a hundred years.

So, the amulet in question is engraved with three sentences which enclosed a prayer to Shiva for prosperity, peace of mind and long life.

Thus the legend brought out by the decipherment is one that is to be expected from amulets. Consequently, we may assume that the legend brought out by the decipherment is nearest to the one intended by the engraver.

Observations on the Decipherment

The decipherment of the amulet has brought out intelligible legends connected with the traditions of the country and Indian Civilization. So, the method may be taken as correct. In this connection I wish to draw the attention of the scholars to the fact that the present writer has the privilege and good fortune of using the same type of literature in the decipherment as was used by famous Champollion. Champollion used monosyllabic Coptic dic-

(1) Ha Shiva gaganam hamsa Nagalokombikapati.
T. A. 21/163.

(2) Nakshatra Bhramana diptih 'Vayo' bhumi
Payo nabha. T. A. 18/133.

tionaries and the present writer has used Tantrik monoletter dictionaries.

Though the two dictionaries of the two languages appear to be of the same category, the morphology of the two indicates that the Tantrik lexicons incorporated earlier traditions, on the ground that in the Coptic dictionaries monosyllabic words exist mixed up with polysyllabic ones while the Tantrik dictionaries are purely of monosound words

In this respect the method followed by the present writer is more accurate than that of Champollion and his adherants. Where the Egyptologists had to remain satisfied with a word formed of more than one sound in great many of the cases, the present writer could have supplied monosounds for all. Where the Egyptologists could supply sound values to very few characters, the new method evolved by the present writer could supply values to all the characters from the dictionaries, provided he could have recognised the signs correctly and could get exact Sanskrit word covering that sign.

Besides this similarity between the methods of Egyptologists and myself, there are other factors which demand clarification. The morphology of the inscriptions deciphered show the following characteristics,

i. The Jar sign (no. 1, of the first line) recurs four times.

ii. The two-stroke-character (no 4, of the first line) recurs four times.

iii. The jar sign (no. 8 of the first line) recurs four times

Such recurances of certain signs more than once can throw much light on the genuineness or other-

wise of a method of decipherment. If the signs thus recurred give a constant value everywhere and in combination of values of other signs bring out a consistent meaning, then we may infer that the values of those signs have been correctly supplied. It also goes a long way in proving the authenticity of the method itself.

In the above case, the recurrent signs have supplied constant values. We have seen how in combination with the sound values of other signs they have brought out consistent meanings. So, it is evident that the values supplied by this method are correct. For, this recurrence of the same value of a sign amounts to inherent corroboration of the method i. e. the corroboration is inherent in the decipherment itself.

The following detailed observations on the deciphered legends are given.

i. The first expression shows that it is archaic both in construction and in the idea it incorporates. Because, in our modern usage, the last two words would have been "Riddhi Padam" instead of 'Ridhi patham' which are transformed to 'Rihi paham' in Prakrita.

ii. The words in the second sentence are of Sanskrit origin, save and except the third word which is a popular form of 'Manasi'.

iii. In the case of the third sentence, we are confronted with two unknown words Ha and Bham. Paa and Shati are known expressions meaning 'protect' and 'hundred.' The two remaning words are answers to the queries, who is to protect ? and what is to be protected ?

So, the first word which is a monosyllabic one must be the name of some Divinity. The dictionaries of the monosyllabic words give out 'Shiva' as the meaning of the word 'Ha', and 'life' for the word 'Bham'.

Thus the idea of the sentence is complete when the meanings of the two monosound words are added giving out the meaning, "May Shiva protect (my) life for a hundred (years).

iv. The language in which the legends are laid on the seals appear to be of a very archaic form of Prakrita on the grounds :—

(a) The people were in the habit of using undeclined verbs, a custom observed only in the Chinese language, which remains still in its ancient form. The three verbs which are used undeclined are, "eja, hatha, and paa".

(b) They were using monosyllabic words, an ancient custom observed in the ancient Egyptian and the Chinese languages. The monosyllabic words are, "ma, ja and bham".

(c) The Prakrita words are "rihi and paham", from the Sanskrit 'ridhi and patham.'

(d) The Sanskrit words used are, "sham, mane (sa) and shati".

Thus the legend of the amulet seal fulfills our expectations. It proves that the Vedic and the Upanishadic people whose seals were previously discovered and read, also spoke in Aryan language.

So, the legends of the amulet seal as deciphered by the new method have resuscitated the ancient people of the Indus valley from their long, long slumber. The same blood that courses in our veins

now begins to throb in the veins of the newly resuscitated old people, our ancestors.

It is no wonder therefore, that Marshall and other archaeologists would find so close a relation between the Indus culture and the culture of modern India.

XI

The Conclusion

I

The Survey of the results of the decipherment shows that :

(1) The Aryan speaking people like Katha, Panaya, Pakta, Yama, mentioned in the Rigveda and the Upanishad were present in the Indus Civilization of the Bronze age.

(2) The Indus people spoke in an archaic dialect of Sanskrit.

These epigraphic evidences have been supported by the researches in the religious as well as in the anthropological and ethnological fields, for instance,

(1) It has been found that the Indus people worshipped the same gods as the Vedic people did.(1)

(2) According to Dr. B. N. Datta, ethnical and anthropological finds clearly indicate the presence of the Indo-Aryans in the area. He writes, "In the Indus valley civilization the Indo-Aryans were not strangers. The anthropological finds cannot deny their existence there. * * * The ethnic and other

1. Swami Sankarananda : Rigvedic culture of the Prehistoric Indus Vol. I

cultural similarities warrent the conclusion that the presence of the Indo-Aryans cannot be denied in the Indus valley civilization. At Harppa, their presence is clearly discernible." (2)

II

In discussing the matter pre-historic relating to India, the Orientalists have overlooked the following vital points about India,

1. The Vedas were the books of the Indian priesthood therefore, they cannot depict the entire picture of the society.

2. The vast society outside the few priest-families, therefore, remained unnoticed and unrepresented in the Vedas. So, the Vedas give only a part picture of the entire Indian Society.

3. The Vedas are the books of a fallen people. Althrough the Rigveda we hear the muffled cry of tortures and sufferings. The Vedic hymns depict a terror-stricken vanquished instead of a Jocund, buoyant and hilarious victorious people.

4. The heyday of the people of India had already passed away with the fall of the great empire of Indra, giving rise, as a natural sequence, to the (Indian) pristhood.

5. The composers of the Vedic hymns had never seen the warfare of Indra. Those happenings were recorded as if from traditions. It appears that they (composers) were far removed from the time of happenings of those events.

6. The stories thus narrated in the Rigveda

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2. Dr. B. N. Datta. A. M., D. Phil. ; op. cit, Foreword p. 39.

show that Indra's Empire extended upto the Eastern Mediterranean. One of the Vedic hero Divodasa, invaded and destroyed the stone citadel of Shamvara, who was probably Hamuarabi. Records of Babylonian history supports this assumption. We hear that Kassite an Indo-Aryan speaking people, overthrew the dynasty of Hamurabi and reigned in Babylon for five hundred years. Those Kassites may be identified with the dynasty of Divodasa in Babylon.

So, the story of an invading Aryan people who composed the Vedic hymns is set at naught by the above findings.

III

In the ascertainment of the age of the Vedic hymns the following points have been overlooked.

1. The Vedic hymns were no peasant ballads. They were composed in a highly elegant style in a chaste language. It discounts the possibility of a nomadic people being capable of composing Vedic hymns within a short time of their entrance into India.

2. The grammatical and phonetic rules were perfect. Metres used are so varied, that such display could not have taken place unless there was regular training in the subject for a long time.

3. Such an exquisite and perfect language died out before Yaska appeared.

4. The following points are to be noted in this connection.

(i) How long did the language continued in its pristine glory.

(ii) How long it took to attain to perfection.

(iii) And how long it took to degenarate.

I do not think that all those stages of the Vedic language can be encompassed within two to three hundred years, as the foreign scholars opine.

IV

As to the validity of the idea of the Indo-European linguistic group with a common untraced mother, the following points are overlooked :

(1) Sanskrit is the liturgical language of the Indian priesthood. It was never taught to the non-priests before the advent of Buddha No secular book of pre-Buddha days was written in the sacred language of the priests. Nor the edicts of Asoka could have been inscribed in Sanskrit. It was created from the existing Indian dialects. So, its mother is not untraced.

(2) The European languages stand in the same relation by their structure and phonetic usage, as the Indian Prakrita does, to Sanskrit.

This brief Survey will show, how the successful decipherment of the Indus seals is going to affect the entire structure of the ancient history not only of India but also of the civilized mankind.

It is evident, that there could never be an Aryan immigration to India. Had it been so, the people would not have forgotten about their paternal home. Such thing never happens in history. We have found that the Phoenicians remembered their paternal home on the shores of the Erythrean sea till sixth century B. C., nearly 2200 years after the founding of the city of Tyre. The Egyptians remembered of Punt, their ancestral home, for more than three thousand years !

Moreover, in ancient time all the race movements have been recorded to have taken place from the East. The people moved from the East to the West. (1) It is in the fourth Century B. C., that we hear first of an eastward race movement in Alexandar's campaigns.

So, taken into consideration all the points raised in the above discussion, the presence of the Vedic people in the Indus valley, whose seals have been discovered from the Indus cities and whose language also has been brought out in the presant book, cannot be ruled out simply because of a foreign sponsored imaginative theory of an Aryan immigration to India by 1500 B. C. The Vedic People are now rightly identified with the people of the Pre-historic Indus valley, who spoke in a dialect, from the primitive form of which Sanskrit was created by the Indian Priests.

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(1) We hear from Leonard Wooley that the Sumerians moved from the East to the Euphrates Valley. Herodotus recorded that the Phoenicians went from the shores of the Erythrean Sea (Indian Ocean), and according to the Bible, Noa's children went from the East to Shinar (Babylon).

X

NOTES

I. p. 5., line 2.; Sir John Woodroffe; Tantrabhidhana p. 49. stanza 31.

II. p. 5., line 25.; Sir John Woodroffe; op. cit.; Introduction, p. vi.: P. 10, no. 60. This sign might also have come from no. 17, p. 8 by loss of the feet.: P. 10, no. 18. It is changed in formation to create Brahmi and Phoenician, 'N'.

III. p. 12., line 12.; W. E. Crum. M. A., F. B. A., Hon. D. Litt., Hon. Ph. D. Berlin.; A Coptic Dictionary, Oxford. 1939.

Kashe (p. 13. line. 18)—metal utensils. It appears to be the Indian word Kasha, meaning bell metal composed of an alloy of copper and tin. The word also is used to mean utensils made of this metal. Thus the popular word "Tamakasha", means utensils made of tama and kasha i. e. copper and bell metal; ultimately it conveyed the meaning of metal utensils.

Bwbw—(p. 12. line 19.)—to shine, to glitter. It appears to be derived from Sanskrit "babhau" the past tense, (lit) of original root 'Bha' to shine.

Words from hieroglyphic writings.: Sir Wallis Budge; The Dictionary of Egyptian Hieroglyphs.

V. Uasam—(p. 5., line 2.)—refined copper. It appears to be a derivative of the Sanskrit word 'Ayas' meaning copper. To give the idea refined 'bi' meaning purified, better, is prefixed to 'Ayas'. The resultant word was 'bi-ayas' in sandhi it was turned to 'byayasa" In dialect 'b' is transformed to 'u' which change brings out the word 'Uyasam' and eventually 'uasam' as we find in the Egyptian language.

Per-xeru (p. 15., line. 5.)—Sepulchral meal. It is undoubtedly derived from Sanskrit "par", after and "charu" a meal, an after meal. That is a meal offered

to the soul of a person after his death. It is customary to cook food or "charu" and offer pindas by that charu to the manes. Such meals are cooked during the cremation of the departed as well as during his 'shraddha" ceremony.

Arihat, slayer of enemy (p. 15., line 29)—Budge renders the word as 'priest, captain'. It appears that "Arihat" (arhat) was a Buddhist monk who slays 'Mara'. It is a very, interesting piece of evidence of using Buddhist terms for the Christian priests. The problem is, why the Christian priests should use the Buddhist terms in Egypt? How they came to inherit the term? We know that Asoka sent Missionaries to Syria, Egypt and Greece. But we do not know what happened to them. Here we have come across a Buddhist term for the monks which was used to mean a Christian priest of Egypt.

It has been found that even in the fourth century of the Christian Era, while Eusebius was writing the History of Christianity, there was a great deal of uncertainity about the meaning of the word 'Christian. He mentions his view in the following words,

"He (Justin) says that a certain Marcion from Pontus, who is now still teaching those that believe him, to think that there is another God greater than God the creator: that he, by means of conjunction with demons, persuaded many throughout the whole world, to utter blasphemy, and to deny that the Creator of all things was the father of Christ; they asserted, also, that another who was greater than He, was the creator. But as we said before, all the followers of these were called Christians, just as the name of Philosophy (1) is applied to philosophers, although they may have no opinions in common."

In the above quotation, two very significant points have been raised, viz;

1. That Marcion held the view that there were two gods, one of whom was greater than God the creator.

Why, here we are confronted with quite a logical

1. Eusebius Pamphilus: Ecclesiastical History; Translated by Rev. C. F. Cruse, A. M. London, 1874; Ch. XI. P. 127.

interpretation of the spiritual truths. It quite conforms to the Vedantic conceptions. The Vedanta maintains that the creator is only a shadow Reality of the Absolute Truth. The Christian Priests could not understand such subtle sayings of Marcion.

2. The second point raised is about the meaning of the word Christ and Christian. It did away with the idea that the Christians would be invariably the disciples of Jesus.

An analysis of the derivation of the word Christ shows that it was derived from the Greek word 'Kristos'. The word itself shows that it was of Indian origin as it can be derived from the Sanskrit root krish to plough by the addition of kta. The word krista means "well cultivated". Applied to a saint, it will mean, "one from whose heart all the evil propensities have been weeded out due to the cultivation of spiritual propensities"

Or, 'Krista' may be the popular form of the word Krishna. Krishna is the name of the god Vishnu. So, we may infer that those who were worshipping god Vishnu in Western Asia, worshipped him under the name 'Krishna', changed in popular language into Krista. So, the words Christian and Vaishnava represent one and the same group of religious people ! One block took their name from Krishna and the other block took their name from Vishnu. That the word Christian means Vaishnavites is further proved by the fact that some of the heretic Christians had a prophet named Barcabbas or Barcoph. This prophet was preached by Agrippa Castor. His followers were enjoined a silence for five years. In this respect his views were the same as that of Pythagoras.

The name itself is astounding. Because, Barcabbas or Barcoph appears to be the corrupt form of the word Bhargava, Parasurama. He was an incarnation of Vishnu. So Agrippa Castor appeared to be the leader of a Vaishnava sect ! Moreover, the presence of the cult of Axe, which is invariably related to Parasurama, in Western Asia, Malta, Crete, Sicily, Italy and all over

the Mediterranean area and which reaches as far as Norway and Sweden, shows what a diffused cult of Vishnu was in that area ! It is doubtless that these worshippers of Vishnu were branded as heretic Christians. (2)

The further proof of the existence of the Vishnu cult in that area is the Divine Ecstacy that appeared in some of the saints. Thus writes Appollinaris of Hierapolis about the heresy of the "Cataphrygians". "There is said to be a certain village of Mysia in Phrygia, called Ardaba. There, they say, one of those who was but a recent convert, Montanus by name, when Cratus was proconsul in Asia, in the excessive desire of his soul to take the lead, gave the adversary occassion against himself. So that he was carried away in spirit, and wrought up into certain kind of frenzy and irregular ecstacy, raving and speaking, and uttering strange things, and proclaiming what was contrary to the institutions that had prevailed in the church, as handed down and preserved in succession from the earliest times". (3)

This sort of ecstacy is observed among the Vaishnava saints of India. It is known as Bhava and Mahabhava and comes to the Sadhakas due to the intense love for their beloved, the god Vishnu. So, this display of ecstacy among the heretic Christians proves clearly that those were really the devotees of the lord Vishnu.

The disciples of Jesus, when they found it difficult to preach Him independently, applied this name to their leader. It is Paul who first preached, Jesus as the Christ by saying, "The Jesus, whom I preach unto you is Christ" (Acts, 17. 3.)

It is probable that unable to preach Jesus independently,

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2 Eusebius : opp cit P. 122.

3. Eusebius : Opp cit. Chapter XVI, P. 184 The phrygians are regarded by scholars on linguistic and mythological grounds as the ancient Bhrigus ; Padma nabhayya ; Journal of Oriental Research Vol V Parts I & II Haridas Mitra, M. A ; "Bhrigu", Contribution to the Bibliography of Indian Arts and Aesthetics (Viswabharati).

the disciples of Jesus preached him under the name of a known sect of the locality. The use of Arihat for the Christian priests is an eye-opener. There is no doubt that the Christian monastic order, which grew after fourth Century A.D., and about which Eusebius was silent, was nothing but the transformation of the Buddhist into Christian Monastic orders. Otherwise, we will not be able to account for the sudden rise of the Christian monastic order in the Fourth Century of the Christian Era. It is clear that, monasteries of Arsinoe, Seati, Thebaid, Lycopolis, Kopros, Oxyrhynchos were none but that of the Buddhist monks. Otherwise, there could not have been collected 10,000 monks and 20,000 nuns in the monastery of Oxyrhynchos and 10,000 monks in the Monastery of Arsinoe.

With the Monastic order, the term Arihat (arhat) was also taken over. Arihat means killer of the enemy. Both the terms Arhat, a saint and Arihat are extant in Indian literatures. Besides the existence of the term Arihat in Egypt, there are two other facts which indicate the presence of the Buddhism in Egypt. They are,

i. The existence of an ascetic sect near Alexandria named Therapeutae. The name itself point to the Indian origin of them as it was the corruption of the Sanskrit "Sthavira Putra" and is the same as the popular Indian word "Theraputta". Philo's record is all the information, that we get about them. According to him,

"Therapeuties were an Egyptian phenomenon, a religious confraternity residing in the neighbourhood of Alexandria and particularly on the low hills to the South of lake Mareotis, leading the life of studious recluses organised on semi-monastic lines.

The main features of the above sect are,

(a) They reside in simple huts at a short distance from one another. Each hut has a second chamber reserved for their sacred books.

(b) After praying at dawn, they devote the day to meditation upon the scriptures, these include writings

of commenteries drawn up by the ancient founders of the sect. The method of study is allegorical interpretation.' Prayers at sunset closes the day.

(c) The seventh day is their day for relaxation. On the other days no one eats before sunset and some go fasting almost entirely for three or even six days.

(d) The diet is simply water and cheap bread flavoured with salt and occassionally supplemented by hysop.

(e) Every Seven weeks they assemble for their supreme festival. The main function of the festival is the dancing and singing in the night. All night they worship. At the appearance of the dawn they close the performance and saluting the sun as it appears in the horizon they go to their respective cells for contemplation. It is a wonder that inspite of the all-night festivity none of them feels sleepy in the day. The food in this festivity is also the same as they have daily. (1)

This 'radical offshoot of the pre-Christian Judaism', as put by the author of the 'Encyclopaedia of Religion and Ethics', appears clearly, by their name and life of austerities, that they were a Buddhist sect.

We cannot agree with the writer of the article that 'they were one of the transient local phenomenon of the age and that nothing is known of their history'. On the otherhand, we are forced to admit that the Therapeutaes anticipated the later 'Lauras' who were a sect of the Egyptian Monasticism and who lived in separate residences with a common hall.

It is claimed that Baba Amiens, who died in 356 A.D. founded the monastery of Nitrea where there were 600 hermits. They also lived in huts and met together in monastic church on Saturdays and Sundays.

About six miles to the south of the Monastery of Nitrea was the desert of seate, where another colony

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1. Philo : De vita contemplativa ; Encyclopaedia of Religion & Ethics. The Therapeutae.

space below the main design is occupied by a group of goats, antelopes, lions and other animals.

The reverse—The reverse (74) has likewise a jackal on each side in high relief, and between them are the figures of a number of animals, among them being some fabulous monsters which the Egyptians believed to inhabit the desert. The animals that can be identified are depicted with great fidelity to nature, especially, the giraffe, hyena, ibex, oryx, and gazelle. (2)

The reporter has failed to report the most striking thing about the representations that, the beasts of prey were depicted as living in great harmony and friendship with their preys. In the obverse it is found that the elongated-necked lions are licking in friendship the back of a goat, which would have been their food in a different set up.

In the reverse the scene is more fascinating as the lions and tigers are kissing the goats and oryx. The artist showed a very great skill in drawing the eyes of the animals. The eyes themselves indicate the love and compassion the animals have for each other.

So, there is no doubt that the scenes thus depicted indicate some cult idea of the region, and what was that? The most compassionate man was Buddha in ancient times. His disciples followed him. So, the natural conclusion is that there is some relation between Buddhism and the above representations.

Our study of the Jataka birth stories show that, the above mentioned display of love and compassion among animals was the representation of a "Jataka" birth story.

The story runs as, "In the days of yore, Bodhisattva was living the life of a religious recluse and was serving the fire. One day, the offering of butter was profuse and the fire became a big one and burnt his hut. He was disgusted with such a friend and leaving his place of austerity he went into the Himalayas.

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2. E. A. Wallis Budge : A guide to fourth, fifth and sixth Egyptian Rooms. (1922) P. 251-53,

What attracted his attention by entering a valley of the hills is, that a lion, a tiger and a wolf are living in great amity with a Shyama she-deer and they are kissing her in love". (3)

The above mentioned Egyptian representation is of this Jataka story.

Thus we find that the presence of the word Arihat is not a singular incident. We have produced two more evidences about the existence of the Buddhism in Egypt.

VI. Apep (p. 16., line 8), a mythical snake, producing thunder. It appears to be a Sanskrit word, a compound of Apah, water with root 'pa', to drink, 'one that drinks water.' It is a synonym of the Vedic word 'Sushma' Sushma or Ahi, a huge serpent residing in the space, is in the habit of drinking up all the water that are falling constantly from the Kshirode ocean, the ocean of the sky. Indra hurls his thunder-bolt and cuts assunder the Ahi (Sushma) into pieces thus letting loose the water detained in his body. Thus Apep of Egypt is the same as the Vedic Ahi, the "Apa-paa" which is a cloud fiend and who creates thunder during the rains.

VII. Amaa (p. 16., line 12). A serpent attacking sun god. Rahu, also called Tama, darkness, attacks, the sun-god and causes eclipse. So, the conception of 'Amaa', which arose from 'Tama or Rahu' was taken from India. Ta, the first consonant of the word has been changed, as is usual in Egyptian dialect, to 'a'.

Khaton-Anten—(p. 16. line 14) It is from Kashtha Chandan, sandal wood. Its synonym word myrrh is derived from the Sanskrit word Malayaja, sandal wood.

This material was carried in large quantity from the land of gods, (4) 'Punt'. Punt may be derived from 'pun', sacred, and 'ta', earth, the 'holyland'. Myrrh being identified with sandal wood, 'Punt' invariably becomes a place in India. The following interesting informations

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3. Samsthabha Jataka, no 162 Bengali Translation by Ishan Ch Ghose.
4. Swami Sankarananda : The Indu People Speak, P. 42.

will supply clues to the recognition of the exact locality in Punt from which place the Egyptians migrated.

i. The lotus designs on the pillars of Egypt are of Kumud, water lily. They are connected with the moon, and consequently with the moon worshippers. The moon worshippers in ancient India were the people of the Lunar Dynasty. For this reason we find the representations of Kumud in Mathura and Guzrat in India, the places where the people of the Luner dynasty lived.

ii. The cattle carried from Punt in Mercantile Expeditions to Egypt resemble the cattle of modern Guzrat.

iii. The insignia of Valarama, was worn by the Pharaos on their head-dresses as ureas. Valarama was an incarnation of Shesha (ananta) naga.

iv. The Pharaos held the 'hala' (plough) sceptre, an insignia of Valaráma, in their hands.

v. More than ninety seals of the "Satvatas" have been discovered in Egypt and now are in the British Museum. "Satvatas" were the same as the Jadavas among whom Balarama was born.

Below is illustrated four inscriptions from the scarab seals of Satvata kings. Each seal has four parts. The left-most is outside the lefthand cartouche and contains four characters. Then comes a cartouche. To the right of this cartouche and in the centere of the two cartouches are two characters. Then comes the righthand-most cartouche. For some inexplicable reason Sir Wallis Budge, the editor of the Catalogue did not take into consideration the first item. His mode of shifting the values of the solar and other signs from their proper places is also inexplicable. (5)

I have supplied the values to the first item and did not shift the values either of the solar sign or any other sign. Moreover, instead of the name of the object I have put the first letter of its name as the value. (6) The new procedure of mine has brought out legends

5 E. A. Wallis Budge. op. cit. Pp. 69-79.

6. Swami Sankarananda : The Indus People Speak P. 57-58

VIII. **Akhkha** (p. 16. line 19), a gryphin, the flying animal. The word appears to be the corrupt form of 'Ashva'. In the Vedas, the Ashva has been mentioned as an animal with the wings of Shyena and arms of Harina (Rv. 1. 163. 1), and possessing golden horns and feet of copper, (Rv. 1. 163. 9). Thus the Vedic Ashva, which is a mythical animal, answers fully to Akhkha, the gryphin of Egypt.

IX. **Sahu** (p. 22. line 2.) mummy. The word sahu appears to be a corrupt form of the Sanskrit word shava, meaning a dead body. The Egyptian word for 'mummy' stands for a dead body, which is subjected to some medicinal treatment for its preservation. Herodotus has mentioned the elaborate process of mummification. (8)

P. 31. Cheng, geng, keng and mi, beck gives the idea that the same word is pronounced in different ways in Chinese. But the parallel words from the Sanskrit show that they were really different words with the same meaning.

It appears from the comparative tables that the Chinese language is much more evolved than the Indian monosyllabic language represented in the Tantrabidhanas. Because, in the place of single-letter-words of the Tantras we meet with words made of consonants with vowels and multi-consonantal words in Chinese. Nevertheless, even in their evolved stages, the Chinese words retained their mono-letter' meanings. It is clear that the Chinese words still retain the early monosound word in the first letter of a word. Such phenomenon is also noticed in Egyptian and Indian languages.

P. 49. l. 31. **Aramikiswarasya**—It appears that the seal was of the temple of Shiva. He was the Ishvara of the Aramikis. Who were these Aramikis ?

In the Rigveda, the ancient literature of India, we

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8. Herodotus ; Egypt, 86, 87. Translated by Rowlinson, ed, by E H Blakeny M. A., Everyman's Library, Ed. Ernst Rhys.

come across a word thrice repeated pronounced 'Aramayah' (Rg. 2. 13. 12. ; 4. 19. 6. ; 5, 31. 8.)

The first reference (2. 13. 12) indicates that the Aramayas were a people habituated to cross and recross waters. In the second reference (5. 19. 6) they were mentioned as the people of Indra who (Indra) helped them to cross waters. The third (5. 31. 8) shows that Jadu, Turvasu and Aramayas were brought safely to the shores by Indra.

The three suktas in which the Aramayas are mentioned appear to connect them with sea and water. From such a picture of the Aramayas, I am tempted to identify them with the Aramikis and also with the Arameans of the Mediterranean shores.

The early history of the Arameans is shrowded in mystery. The earliest reference of them being made in the Amarna tablets (1500 B. C.). (1)

According to Rabbinic tradition they were not of Semitic extraction and were branded by the Rabbies as heathens. The word heathen is probably the corruption of the Egyptian word Hentu or the Pers'an word Hindu for the Indians. So, this term for the Arameans may be taken as suggestive of their Indian origin.

It is most probable that in ancient times the Aramikis of Vaishaly and the Arameans of Syria-Palastine lived jointly in the Indus valley. They must have bifurcated in ancient times and while the Arameans went westwards the Aramikis came Eastwards.

1. It is interesting to note that scores of the Indus characters appear to be used by the scribes of Arabia when they inscribed thousands of rock inscriptions, among which the characters of the later systems of script like Thamudeene, Nabataean and Arameam exist Here, we are probably confronted with the later stages of the Indus script and the beginning of the alphabets from the Indus valley system of script as we have hinted at in the body of the book (p 74) "Journal D un Voyage En Arabic', by, Charles Huber, 1883-1884. My attention was drawn to this book by Sri Haridas Mitra M. A. of the Viswa-Bharati, Santiniketan.

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